

IN MEMORIAM: TOMÁS HARRIS, ESPÍA, INGLÉS, PERISTA, TRAFICANTE, EXPOLIADOR DE OBRAS DE ARTE, COMPINCHE DE ANTHONY BLUNT Y TUTOR DE JUAN PUJOL, “GARBO”



“Dedicated to the memory of those from whom the fog cannot yet be lifted, and whose names cannot yet be revealed.”

El dinero: la materia oscura en el mundo del espionaje.

Uno lee miles de páginas e informes de los servicios de inteligencia británicos y de sus historiadores y observa pasmado que no se alude al dinero. Siguiendo la tradición inglesa de suponer a la gente de honor *«private means»* (fortuna personal), se impone un tabú sobre esta cuestión. Hay agentes corruptibles por dinero o lujos occidentales, pero son americanos o rusos. Los expedientes expurgados que se han desclasificado sobre defensores y enemigos de la nación nos llegan sin un informe del *Inland Revenue*, del *HM Customs & Excise*, ni del oficial encargado de la investigación. Es más sorprendente aún que concienzudos investigadores de inteligencia no hayan estudiado todos los interrogantes económicos ni reclamado información sobre estos expedientes (que los hubo).

Hay casos de auténtica indigencia operativa que convertían a los agentes en personajes de *spaghetti spy films* (1); hay negocios sucios rayando en la alta traición, hay gastos que doblan los ingresos justificables de los espías, y hay delitos y delincuentes que pertenecieron a los Servicios de Inteligencia Británicos y que fueron amparados y ocultados por su estructura y responsables. Veamos unos ejemplos.

En 1939, [Maxwell Knight](#) decide investigar a un matrimonio fotógrafo, los [Harlip](#), porque suponía que eran espías nazis. Envía a su agente [Joan Miller](#) para establecer contacto con la pareja, con el pretexto de querer encargarles un *booklet*. Pero, como Joan sólo dispone de 3 libras para fondos operativos, le cuenta a **Gregor Harlip** que quiere enviarle una foto a su novio, que está en el frente, pero no tiene bastante dinero. El fotógrafo espiado se compadece de su espía y le hace más de veinte fotos gratis. Los **Harlip**, **Gregor** y **Monte Rosa**, eran artistas judíos checos,

famosos por especializarse en fotografiar a la alta sociedad, que habían huido de Berlín en 1937, donde tenían un *atelier*. No se descubrió nada contra ellos, pero su expediente (hoy en los *National Archives* KV 2/923) siguió abierto hasta 1948 y sólo se desclasificó en 2002 (2).

La tacañería de los servicios secretos británicos con sus agentes y funcionarios tuvo sus consecuencias, que a veces fueron muy graves. **Olga Grey**, otra agente de **Knight**, infiltrada en el Partido Comunista, y principal testigo en el histórico juicio del *Woolwich Arsenal Spy Ring* (1937), recibía un salario de 5 chelines a la semana y subsistía con el sueldo de su oficio «tapadera», el de secretaria. El **MI5** ha borrado cualquier mención a esta agente, que abandonó el servicio con toda discreción (3). **Maxwell Knight** tuvo que complementar su sueldo montando un *bed&breakfast*, y escribiendo las peores novelas de espías que se conocen.

Pero el caso más grave por sus consecuencias fue el de **Peter Wright**. El origen de que este científico y oficial de contrainteligencia protagonizara un escándalo de dimensiones internacionales, que se enfrentaran a cara de perro la justicia británica y la australiana, y que se expusieran al público las vergüenzas de varios organismos de seguridad de Gran Bretaña, fue debido a un incumplimiento por la administración de respetar los derechos de pensión que había adquirido en su anterior empleo al **MI5**. **Peter Wright**, cuya única ambición, era montar una granja cuando se jubilara, se encontró con 60 años, y una pensión insuficiente para vivir. El único que percibió el peligro de este cazaespías arruinado fue **Victor Rothschild**, que intentó desesperadamente defender los derechos laborales de **Wright** y ayudarle económicamente. (4) El **MI5** escuchó impertérrito, durante años, las amenazas de **Wright** y las advertencias de **Rothschild**, confiado en que **Wright** estaba amordazado por la *Official Secrets Act* y que ésta también tendría vigencia en sus antiguas colonias.

Wright publicó, durante los ochenta, *Spycatcher*, una auténtica bomba contra el sistema británico, no por su contenido, que a veces es bastante errático e incorrecto, sino porque, a partir de ese momento, Gran Bretaña sufre una humillante derrota diplomática en la *Commonwealth* y el espantajo de la *Official Secrets Act*, amenaza que había achantado durante decenios a prensa y a funcionarios del estado, empieza a verse como lo que es: una ley de censura igual a la de la peor dictadura. **Margaret Thatcher** envió como representante al juicio, en el que su gobierno pretendía que Australia prohibiera las memorias de **Wright**, a un genuino ejemplar de la clase alta británica, estirado, desdeñoso y con expresiones *oxbridge*, que en Inglaterra imponían respeto, pero que provocaron la carcajada unánime en Sidney. (5)

El siguiente caso, que aún está por cerrar porque no hay gran interés en hacerlo, es el de el negocio de obras de arte falsificadas en el que, por el momento, hay identificados tres nombres: **Tomás Harris**, **Anthony Blunt** y **Eric Hebborn**. El *curriculum* académico de **Anthony Blunt** como historiador del arte es impresionante y su influencia en numerosos estudiosos innegable. Su poder en el mercado del arte derivaba de su autoridad intelectual, de los cargos que ocupaba y de la red de personalidades que lo amparaban. **Blunt** era Catedrático de Historia del Arte en la *University of London*, director del *Courtauld Institute of Art, London* (1947-74), y *Surveyor of the King's Pictures* (1945-72); además aconsejaba a multitud de museos de Europa y América en la adquisición de pinturas. Incluso después de que el gobierno **Thatcher** hiciese público su delito de espionaje para la Unión Soviética, su figura intelectual continuó siendo inatacable

Tomás Harris tiene una biografía como agente del **MI5** circunscrita al caso Garbo. **Juan Pujol** y **Tomás Harris** son una simpática pareja de espías: uno el típico español genial y con iniciativas, y el otro el inglés artista y bohemio, que tanto gusta en Andalucía porque les recuerda a los señoritos británicos que los explotaron de forma inmisericorde. Por lo demás **Harris** parece salido de la nada y los datos sobre sus actividades como agente aún son escasos e incompletos. Algo más documentado está su *curriculum* como historiador del arte, especializado en pintura española y muy poco su actividad como marchante de arte. Pero, al igual que ocurre con **Blunt**, todas estas

facetas están muy relacionadas.

Tomas Joseph Harris nació en 1908 (6) hijo de **Lionel Harris**, anticuario, y **Enriqueta Rodríguez León**. española.

Alrededor de 1880, **Lionel Harris** y su hermano **William** trabajan en Sudamérica en negocios textiles.

En 1891 se traslada a España donde comercia con diamantes durante un tiempo.

En 1892 funda una compañía, **L. Harrids & Co.** con dos sedes, una en Madrid y otra en Londres, dedicadas al negocio de antigüedades, arte y joyas:

«En 1896, **Lionel Harris** aún tenía su negocio en Madrid, pero trasladó su negocio en Londres del nº 35 al 23 de Hatton Gardens y abrió otra galería en 127, Regent Street. Lionel había formado sus existencias sacando (7) objetos de plata y otros bienes valiosos de iglesias y monasterios. Montó una exposición de Arte Español en su Galería de New Regent Street donde se exhibieron joyas, alfombras, tapices y jarrones de los siglos XVI y XVII.»

En 1900, traslada su negocio de Madrid a Londres y su domicilio está en Lymington Road.

En 1901, instala su galería en 44, Conduit Street.

En 1902 tiene otro negocio en 32, St. Jame's Street. En 1907 Lionel inauguró la **Spanish Art Gallery** en 50, Conduit Street con una exposición de **Josep Cusachs**. Desde 1906 había vendido obras de arte a la **Hispanic Society** de Nueva York.

En realidad, en estos negocios, hasta 1898, tuvo como socio a **Solomon Joseph Messer**, también marchante de diamantes, joyas y antigüedades, según muestran documentos de la época (8).

Entre 1910 y 1920 vende esculturas, textiles preciosos, alfombras y tapices al **Victoria and Albert Museum** y es marchante de pintura primitiva española y de obras de **El Greco**.

Entre 1923 y 1927, Tomás Harris se forma académicamente como pintor y estudioso del arte en la **Slade School of Arts** y en la **British Academy** en Roma.

A finales de 1920, con veinte años, Tomás posee una galería, primero en Sackville Street, después en 29, Bruton Street; es socio de la **Spanish Art Gallery** (50, Conduit Street), la **Kent Road Gallery** (44, Conduit Street) (9) y funda la **Tomas Harris Ltd** (29, Bruton Street).

El 9 de junio de 1931, organiza su primera exposición de pintura española, titulada «*Old Masters by Spanish Artists (Velázquez, Ribera, Zurbarán y Goya)*», en la Galería de la **Tomas Harris Ltd**. Asiste el embajador de España en Londres (10).

Desconocemos qué obras se expusieron, de dónde salieron y qué autoridades dieron los permisos para que salieran de España.

En 1938, organiza otra exposición «From Greco to Goya», organizada por la **Tomas Harris Ltd**. y la **Spanish Art Gallery**, a beneficio de la Cruz Roja Inglesa (Fondo Español). Esta exposición cuenta con el beneplácito del gobierno de la República y a ella asiste el Director General de Bellas Artes en representación oficial (11)

No sabemos en qué momento entra a trabajar para los servicios secretos ni cuándo finalizó, si es que lo hizo. Las fechas 1940 y 1945 son las que se dicen por norma para cualquier agente de la

época, porque el período de guerra es el único que no pueden negar. (12)

En 1943, mientras «dirigía» la operación Garbo, muere Lionel, su padre, y Tomás se hace cargo de la **Spanish Art Gallery** y hereda 6, Chesterfield Gardens. **Chesterfield Gardens** se convierte en un lugar de encuentro de agentes del **MI5** y **MI6**, que son agasajados espléndidamente por el matrimonio **Harris**. El grupo de agentes se llamaba **The Outfit** (El Equipo) (13) y lo encabezaba el Director del **MI6**, **Iberian Section**, Dick Brooman-White, jefe de **Harris**.

Según **Philby**, conoció a **Harris** en el centro de entrenamiento de agentes del **SOE**, en **Brickendonbury**:

«Sin embargo, nuestra figura más destacada era, indudablemente, Tommy Harris, un marchante de gran prestigio. Se le había enrolado, por recomendación de Guy, como una especie de casero, en gran parte porque él y su mujer eran unos magníficos cocineros. Él era el único de nosotros que había establecido alguna relación personal con nuestros alumnos. Era un trabajo que no era digno de una mente sin educar, pero de un intuición brillante. El MI5 lo enganchó enseguida y allí ideó y dirigió una de las más operaciones de inteligencia más inventiva de todos los tiempos. Aquellos días de Brickendonbury de un insoportable tedio y grisura, en lo que a mí concernía, sólo fueron iluminados por el comienzo mi gran y valorada amistad con Tommy Harris» (My Silent War, pp.49-50)

Philby cuenta (14) que fue **Harris** quien lo recomendó a **Brooman-White** para que se encargue de la Sección del **MI6** en España; pero, como en lo anterior, no hay confirmación independiente de otra fuente. **Harris** frecuentaba los mismos círculos académicos que **Blunt** y tenía una relación constante con España (15). **Philby** visita España dos veces antes de que estalle la Guerra Civil (cosa que nunca dice) (16). Por otro lado, hay una contradicción evidente entre la descripción de **Harris** como un aprendiz de agente y **Harris** con la suficiente influencia como para recomendar a **Philby**, todo ello en un período muy breve de tiempo. **Philby** nunca llegó a explicar satisfactoriamente por qué gozó, a lo largo de su vida, de la protección de un conservador como **Brooman White**, incluso cuando su papel de agente soviético era innegable. Tampoco menciona, pero sí lo hace su editor (17), que **Harris** pagó la educación de alguno de sus hijos. ¿Fue un acto de generosidad de **Harris** o éste actuaba como intermediario?

También sabemos por **Philby** que **Tomás Harris** fue interrogador en **Camp 020**. Como hemos visto, la nueva documentación ha revelado que **Camp 020** (o **Ham Common**, como era llamada por el Servicio Secreto) no era un escenario teatral para asustar espías, como pretende hacernos creer **Philby**, sino un centro de torturas no declarado a la Cruz Roja Internacional:

«A las pocas semanas, se decidió acabar con la comedia. Simoes fue detenido. Así es que, para no dejar nada al azar se le llevo al «duro» centro de interrogatorios de Ham Common, donde se le dejó a Tommy Harris que lo ablandara. Harris era incapaz de ser «duro» con nadie, pero lo hizo lo mejor que pudo. Le dijo a Simoes que estaba en una cárcel del Servicio Secreto británico; que no estaba protegido por la ley; que su Consulado desconocía su paradero y nunca lo sabría; que, si se le permitía vivir, estaría allí encerrado de por vida; que nadie iba a saber nunca si se moría de hambre, si le dábamos palizas o lo matábamos. Su única esperanza era confesar que espía para los alemanes. Eso y todo lo que se le ocurrió a la desbordante imaginación de Harris» (18)

En 1946, **Harris** aún trabaja para el **MI5** y se piensa en encargarle que vaya a la Haya para vigilar los contactos con el **MI6** de un artista y espía comunista, **Henri Pieck**. (19)

En 1951, en los informes que **Anthony Blunt** elabora para el **NKVD**, advierte que **Tomás Harris**, que en ese momento trabaja para el **SIS (MI6)**, planea usar a su antiguo agente **Garbo** para penetrar en los servicios secretos de Alemania del Este (20)

Por tanto, **Tomas Harris**, es agente de los servicios secretos británicos. Su actividad se documenta, por ahora, hasta 1951. No es comunista ni criptocomunista, sino que participa en la caza de ellos que se organiza desde la guerra fría. El origen de su amistad con **Burgess**, **Philby** o **Blunt** hay que buscarlas en otro sitio. Con **Anthony Blunt** mantiene las relaciones de dos socios pringados en el turbio mercado de la falsificación de arte y del [tráfico con arte de dudosa procedencia](#). Traduzco un artículo de una periodista de investigación, **Isabel Vincent**, silenciada por todos los «historiadores» del espionaje británico y del círculo de Cambridge. El artículo, hoy desaparecido, fue publicado en el *National Post* de Canadá el 14 de diciembre de 2000.

«Topo de los soviéticos desviaba arte a la National Gallery

Los conservadores estudian si las pinturas procedían del expolio durante la guerra»

La National Gallery of Canada ha declarado que investigará la procedencia de algunas de sus adquisiciones más importantes después de la Segunda Guerra Mundial, después de que el National Post descubriera que habían sido compradas porque así lo había aconsejado un experto británico en arte, desenmascarado más tarde como espía soviético.

Anthony Blunt, también conocido como el Cuarto Hombre de un círculo de espías, procedentes de la clase alta británica, que trabajaron para la Unión Soviética durante la Guerra Fría, recibió unos honorarios del museo de al menos 1 000\$ al año, por asesorarles en la adquisición de obras europeas después de la segunda guerra mundial.

Blunt dirigía una red de colegas espías que actuaban como marchantes de arte en Europa para adquirir algunas de sus obras para la National Gallery. Al menos uno de sus contactos es sospechoso de haber traficado con arte saqueado por los soviéticos de la zona republicana durante la Guerra Civil (1936-1939)

Además de experto en arte español, Harris fue agente del MI6,(...) y algunos historiadores sospechan que espío para los soviéticos.

Harris vendió a la National Gallery diversas obras, unas veces con la colaboración de Blunt y otras sin ella. Hizo varios viajes a España durante la guerra Civil y, supuestamente, se benefició del arte expoliado por los soviéticos. Las obras de arte se robaron de monasterios, museos y galerías y fue vendido a una red de archantes de Londres, Bruselas y París. Los beneficios fueron al ejército soviético para financiar su ayuda a los republicanos españoles.

A pesar de los cuestionables contactos de Blunt y de su propia historia como traidor, revelada en 1979 por la Primer Ministro británica Margaret Thatcher, la National Gallery no había incluido ninguna de las obras que había comprado por su mediación en la lista de las 106 pinturas con lagunas en su procedencia —esto es de su propiedad— desde la década de los 30 a la de los 40.

La National Gallery va a hacer pública el 29 de Diciembre esta lista para saber si algun cuadro fue expoliado por los nazis a los judíos de los países ocupados por el Tercer Reich. La publicación es una respuesta al rumor de que galerías de todo el mundo podrían haberse beneficiado del arte robado por los nazis y vendido, a través de intermediarios en París, Londres, Bruselas y Amsterdam, durante e inmediatamente después de la Segunda Guerra Mundial.

Aunque instituciones nacionales de todo el mundo están investigando la procedencia de obras adquiridas durante la Segunda Guerra Mundial, hasta el momento no se ha hecho nada para rastrear dónde se halla el arte expoliado de España entre 1936 y 1939.

Algo que debemos recordar es que la National Gallery publicó catálogos completos de sus colecciones en los 50 y, de nuevo, en los 80, ha dicho Pierre Théberge, director de la National

Gallery en Ottawa. Añadió que el museo investigaría si había lagunas en la propiedad de las obras adquiridas por Blunt.

«Cualquiera que esté interesado en estas pinturas tendrá acceso a esta información. Somos uno de los pocos museos en el mundo que va a hacer pública su colección entera» dijo Théberg.

Durante la época en que la National Gallery hizo sus adquisiciones más importantes en Europa, las pinturas robadas por los nazis y por los soviéticos en España, fueron vendidas por docenas de marchantes en Europa, que pusieron en el mercado un alijo de las más grandes obras maestras a precios astronómicos.

En 1937, en plena Guerra Civil Española, Harris vendió a la National Gallery un cuadro de un pintor español, Jusepe Leonardo, titulado San Juan Bautista. Según los registros de la National Gallery, la pintura estaba en una colección privada en Inglaterra, cuyo nombre no consta, antes de ser adquirida por Harris. Antes de esto hay una laguna de más de 40 años. Los registros de propiedad más antiguos del museo muestran que el San Juan Bautista estaba en posesión del Conde Pedro Daupias en Lisboa, a principios de siglo.

«Por lo que sabemos, el cuadro estaba en Inglaterra desde 1892 y eso es lo único que sabemos seguro sobre su procedencia» dijo Théberge.

Por consejo de Blunt, la National Gallery compró Augustus y Cleopatra en 1953. Por aquel entonces el cuadro se le atribuía al pintor francés Nicolas Poussin. Blunt, un experto en Poussin de fama mundial, ayudó a que el museo adquiriera la pintura por 500 libras en la Spanish Art Gallery de Harris, en Londres. La procedencia, bastante imprecisa, de la obra indica que Harris la adquirió en 1938; antes había estado en una colección privada en Gran Bretaña cuyo nombre no consta.

Blunt también aconsejó a la National Gallery para que comprara Abraham y los tres ángeles, obra del artista español del siglo XVII, Bartolomé Esteban Murillo. Aunque esta pintura no fue adquirida a través de Harris en Londres, también tiene una procedencia dudosa. El cuadro, encargado para adornar un hospital en la ciudad natal de Murillo, Sevilla, fue robado por las tropas napoleónicas durante sus saqueos en Europa.

Blunt también aconsejó a la National Gallery en la compra del Mercurio y Argos de J.M.W. Turner; en 1951 y, en 1949, de la Lamentación del pintor flamenco Quinten Matsys. Ninguna de estas obras parece que tenga procedencia dudosa ni fueron adquiridas a través de la galería de Harris en Londres».

Que yo sepa, **Isabel Vincent** es la primera persona en descubrir el nexo real que une a **Blunt** con **Harris**.

A partir de sus artículos, la catarata de trapicheos, falsificaciones y negocios oscuros que ha desatado la revisión de los negocios de **Harris** y **Blunt** ha sido continua (21). Las denuncias de **Isabel Vincent** venían a sumarse a las declaraciones hechas años antes por el falsificador de pintura **Eric Hebborn**, amigo de **Blunt** y de su pareja y heredero **John Gaskin**, que ponían en evidencia que **Blunt** era conocedor de las falsificaciones. **Hebborn** murió asesinado en Roma en 1996, y aún se está investigando el alcance del engaño y a través de qué galerías llegaron las falsificaciones a los museos de medio mundo (22)

El *dossier* adjunto puede dar una idea de la «the most rigid integrity» que, según **Blunt**, adornaba la persona de su amigo **Tommy Harris** (y la del panegirista, añadido yo). El *dossier*, cuyo origen fue comprobar rumores y noticias dispersas para una nota a pie de página, no es, ni mucho menos completo, pero basta para apuntar:

-Que los Harris traficaron con obras de arte de España y de Europa sin escrúpulo alguno respecto a su procedencia. La evidencia que presento es abrumadora.

-Que, en España, no se limitó al período de la Guerra Civil, sino que empezó desde que **Lionel Harris** instaló su negocio en España hasta los años 60.

-Quedan comprobadas las relaciones «comerciales» entre **Blunt** y **Harris**. Harris ponía en el mercado obras (unas veces falsificadas, otras de procedencia dudosa). **Blunt** se encargaba de avalarlas y de que fueran compradas por museos e instituciones de todo el mundo.

-Los dos eran hombres cultos, de clase alta, pertenecientes a los servicios de inteligencia británicos, con información privilegiada sobre el expolio nazi y todos los pasos policiales y legales que se daban para localizar arte robado. **Harris** tuvo base permanente en España. Antes, durante y después de la guerra civil tuvo trato de privilegio por parte de las autoridades, primero republicanas y, después, franquistas. En España hizo exposiciones, siguió mercadeando y su casa en Mallorca fue centro de múltiples reuniones, que, sorprendentemente, no despertaron interés en la policía de la dictadura.

– **Harris** no sólo participó en turbios negocios con nuestro arte, sino que jamás denunció el tráfico de obras procedentes del expolio nazi, que se daba en nuestro país. Esto puede explicar que ningún judío lo reivindicase como correligionario digno de ser recordado.

-Considerando lo anterior, a la ingente tarea que están llevando a cabo muchos museos de revisar todas y cada una de las transacciones donde intervinieron **Harris** o **Blunt**, habría que añadir:

-Investigar la procedencia de los grabados de **Goya** que forman la colección **Tomás Harris**, hoy en el **British Museum**, una de las mejores del mundo.

-Estudiar paradero y avatares de la famosa tirada de grabados de **Goya** del 37, de las que se desconoce el paradero de muchos ejemplares.

-Volver a las hemerotecas y cruzar la información sobre robos de arte en España con subastas, exposiciones y adquisiciones de galerías como las de los **Harris**, **Christie's** o **Sotheby's** (23)

-Reclamar que se hagan públicos los archivos de las distintas sociedades y galerías que tuvo la familia **Harris**.

En resumen: las relaciones entre **Blunt** y **Harris** no las explica ninguna afinidad ideológica, sino que se basan en una comunidad de intereses económicos. Y los dos podían ser extorsionados por cualquier servicio de inteligencia conocedor de sus trapicheos. En el caso de **Blunt**, aún no sabemos en qué medida afectó a la colección de Arte de la Casa Real Británica (adquisiciones y ventas) ni el montante total que habría supuesto compensar a los damnificados del expolio pre-nazi, nazi y post-nazi (24)

Autor: Eliah Meyer, fragmento de «Smog in the eyes»: Informes inclasificables del espionaje inglés

NOTAS

(1) Hasta hoy sigue siendo un misterio qué estaba haciendo el Brigadier Dudley Clarke, creador del famoso British Army's Commando Regiment, en plena guerra mundial, paseándose por las calles de Madrid disfrazado de mujer. Traduzco el estupor del Director del MI5(b) (contrainteligencia) al enterarse del incidente:

*«Se me ha olvidado mencionar que Dudley-Clarke fue liberado hace tres semanas. Las circunstancias de su liberación fueron, como poco, peculiares. (Cuando lo detuvieron) iba vestido de mujer; completamente, con sujetador; etc., etc. Nadie sabe por qué llevaba ese disfraz. Dudley Clarke viene de camino ya. Nadie entiende qué necesidad tenía de ir a España. Antes de que se le permita volver a Oriente Medio, tendrá que dar explicaciones satisfactorias. A lo mejor sólo es que le gusta creerse un super agente del servicio secreto. (Diarios de **Guy Liddell**, 11 noviembre de 1941)*

*«A Dudley Clarke lo embarcaron para Inglaterra desde Gibraltar, pero su barco fue torpedeado, así es que se le devolvió a Gibraltar y se le envió a Oriente Medio para enfrentarse a medidas disciplinarias. Hay unas fotos muy interesantes de él con ropas de mujer, que hemos obtenido de la policía española» (Diarios de **Guy Liddell**, 12 diciembre de 1941)*

El valiente brigadier (180 cms x85 kgs y 42 años) tuvo que dejar huella indeleble en la policía de moral y buenas costumbres franquista.

(2) Anthony Masters, *The man who was M*. p.141

(3) Vid. las [referencias del MI5](#) a este caso. Para conocer la historia de Olga Gray (codename M12) en el MI5 puede verse:

A. Masters, *The man who was M*. pp. 46-53, 61-74 y Nigel West, [MASK: MI5's penetration in the Communist Party of Great Britain](#), pp. 20-39, 200-203

No hay que perderse los [interrogantes](#) de alto vuelo teórico de D. Turner sobre Olga Grey y el patinazo del Partido Comunista:

«Me he quedado intrigado por la referencia a Olga Gray (la agente del MI5) acostándose con Glading. A juzgar por su foto, Glading no era ninguna belleza, así que debe haber sido un gran sacrificio por el Rey y por la Patria. La viuda de Glading, Rosa (su segunda mujer) todavía vive, pero cuando contacté con ella en Agosto se negó a hablarme del caso del Arsenal de Woolwich: los aspectos sexuales de esta historia supongo que explican su reluctancia a hablar de ella»

(4) Victor Rothschild ofreció a Peter Wright un puesto como asesor de seguridad en *NMR&Sons* y le prestó 5.000 libras para montar la granja en Australia. (Rose, 245). No fue una táctica muy inteligente, porque Wright olfateó el miedo en tanta generosidad.

(5) Thatcher envió a Sir Robert Armstrong, *Cabinet Secretary* y no al Fiscal General para señalar que el asunto y el país no merecían que se enviara una figura de primera línea. El antagonismo que despertaron la prepotencia de Thatcher y la soberbia estulticie de Armstrong aunaron al juez Philip Powell con [Malcolm Turnbull](#), el abogado de Wright, que, por aquellos años era un joven inteligente, sarcástico y con una ambición ilimitada. Noticias de la época:

- [El joven abogado que sacudió Whitehall en el caso del espía](#)
- [El abogado de Wright pone en evidencia al gobierno británico](#)

(6) [La familia Harris](#):

Hace pocos años, una pariente de los Harris, Anita Harris, empezó su árbol genealógico y descubrió a sus «famosos» parientes. Desde entonces, ha abierto varias webs donde publica toda la información que le llega sobre la familia Harris. A pesar del tono idealizado de su autora, conviene consultarlas porque es donde se hallan los esquemas familiares más completos de la familia de Tomás:

a) <http://tomasharris.com/> y b) <http://anitaharrisfamily.co.uk/>

Por lo demás, son unas páginas muy interesantes y bien diseñadas.

(7) El [texto](#) que traduzco es de Anita Harris:

By 1896 Lionel Harris still had his business in Madrid, but moved his London business from 35 to 23 Hatton Gardens and opened another gallery at 127 Regent Street. Lionel had built up stock by **extracting** silver articles and other valuables from ecclesiastical and monastic sources in Spain. He exhibited his stock in a Spanish Art Exhibition at his New Regent Street Gallery, showing 16th/17th century embroideries, jewellery, rugs, and vases. (cursiva y negritas mías).

Teniendo en cuenta lo que a continuación expondremos sobre los Harris y la Spanish Art Gallery, la traducción de este término ha resultado peliaguda. No creo que Anita Harris haya querido que tuviera las connotaciones siniestras que el Webster le confiere y los adjetivos que yo me resisto a poner por escrito.

1 a : to draw forth (as by research) **b** : to pull or take out forcibly ed a wisdom tooth> **c** : to obtain by much effort from someone unwilling ed a confession>

2 a : to withdraw (as a juice or fraction) by physical or chemical process **b** : to treat with a solvent so as to remove a soluble substance

3 : to separate (a metal) from an ore

4 : to determine (a mathematical root) by calculation

5 : to select (excerpts) and copy out or cite

Hatton Garden es el barrio, por excelencia, de joyas y diamantes en Londres, de ahí que aparezca tanto en estos documentos.

(8) *THE LONDON GAZETTE, OCTOBER 25, 1898 (6263):*

NOTICE is hereby given, that the Partnership heretofore subsisting between us the undersigned, Solomon Joseph Messer and Lionel Harris, carrying on business as Dealers in Works of Art and Antiquities, at 127, Regent-street, in the county of London, under the style or firm of Harris and Co., has been dissolved by mutual consent, as and from the 1st day of September, 1898. All debts due to and owing by the said late firm will be received and paid by the said Solomon Joseph Messer.—Dated this 20th day of October, 1898. SOLOMON JOSEPH. LIONEL HARRIS.

En apenas diez años, el socio de Lionel Harris había creado y disuelto dos negocios y había llegado a la bancarrota con un tercero:

THE LONDON GAZETTE, APRIL 17, 1888 NOTICE is hereby given, that the Partnership lately JLi subsisting between us the undersigned, Solomon Josef Messer and Edward Alexander Hart, at 106, Hatton Garden, in the county of Middlesex, in the trade or business of Diamond Merchants and Manufacturing Jewellers, under the style or firm of Messer and Hart, has been dissolved, by mutual consent, as from the 2nd day of April, 1888. All debts owing to the business will be received by the said Edward Alexander Hart.—As witness our hands this 9th day of April, 1888. 5. Messer. E. A. Hart.

THE LONDON GAZETTE, MARCH 3, 1893 In the High Court of Justice.—Companies (Winding-up). Mr. Registrar Emden. No. 00143 of 1892. In the Matter of the Companies Acts, 1862 to 1890, and in the Matter of the Jewellers' Bankruptcy Syndicate Limited rPAKE notice, that by an Order made by the High JL Court of Justice, -upon the application of the Official Receiver and Liquidator, and dated the 16th day of February, 1893, it was ordered that the following persons be appointed a Committee of Inspection to act with the said Official Receiver and Liquidator of the abovenamed Company, viz.:—Solomon Messer, of 23, Hatton-garden, E.G., and Horace N'owell Batt, of 157, Aldersgate-street. E.G., creditors of the said Company, and Michael David Marks, of 72, Aldersgate-street, E.G., holding a general power of attorney from J. Hands and Sons, of 138, Suffolk-street, Birmingham, also creditors of the said Company. —Dated

this '2nd day of March, 1893. C, J. STEWART, Official Receiver and Liquidator, 33, Carey-street, Lincoln's-inn, W.C.

(9) La *Kent Gallery* también fue en su origen un negocio compartido de Lionel Harris con E.H Benjamin. La sociedad se disolvió en 1925:

THE LONDON GAZETTE, 8 JANUARY, 1926 NOTICE is hereby given, that the Partnership heretofore subsisting between us, the undersigned, Lionel Harris and Edward Horace Benjamin, carrying on business as Fine Art Dealers, at 44, Conduit-street, in the county of London under the style or firm of The KENT GALLERY, has been dissolved by mutual consent as and from the thirty-first day of December, 1925. All debts due to and owing by the said late firm will be received and paid by the said Lionel Harris.— Dated this fourth day of January, 1926. EDWARD BENJAMIN. LIONEL HARRIS.

(10) No sé quién representaría este cargo, porque Alfonso Merry del Val y Zulueta había pedido la excedencia y estaba jubilado desde mayo de 1931 y su sucesor, Pérez de Ayala fue nombrado oficialmente en 1932. *Vid* Gaceta de Madrid, núm. 151, de 31/05/1931

(11) Un ditirambo delirante de la [Agencia Febus](#) (republicana), que ya auguraba el tono campanudo del NO-DO franquista:

A B C. VIERNES 22 DE JULIO DE 1938. PAG. 4 ÉXITO DE UNA EXPOSICIÓN DE OBRAS DE GOYA EN LONDRES «Barcelona, 22, 1 madrugada. El director general de Bellas Artes, que ha regresado de Londres, donde se ha celebrado una Exposición de trabajos y grabados de Goya, ha manifestado que en su breve estancia en Inglaterra ha podido apreciar el interés con que los ingleses miran la marcha de nuestra guerra y la simpatía del pueblo británico por nuestra lucha. Algunos pintores y escritores ingleses no sólo se dedican a elogiar las obras de Goya, sino que también tienen palabras conmovidas para las vicisitudes de nuestro pueblo. —Estoy muy satisfecho —añadió— del resultado de mi viaje, pues se han puesto los primeros jalones con la celebración de una Exposición de arte moderno en Londres. Se añadirán las cuatro obras desconocidas del Greco que recogió la Junta del Tesoro Artístico de Madrid. Con la Exposición celebrada se consiguió borrar los prejuicios que sobre nuestro tesoro artístico nacional, tenían en el extranjero. La propaganda del fascismo iba encaminada, a demostrar una habíamos destrozado nuestro tesoro artístico. «Le Journal des Debats», periódico a sueldo de nuestros enemigos, afirmó que habíamos enviado a la Unión Soviética, los mismos dibujos de Goya originales que se han expuesto en Londres. La patraña no ha podido ser desmentida mas rotundamente.—**Febus.**»

El Director General de Bellas Artes era [Josep Renau Berenguer](#).

(12) Otros hermanos de Tomás también trabajaron para el Servicio Secreto: Enriqueta para el MOI ([Ministry of Information](#)), Violeta para el MI5b. También colaboraba, según se infiere de los Diarios de Liddell y de los recuerdos de Kim Philby, la mujer de Tomás, Hilda:

The plan to bring Mrs G to reason seems to be going fairly well. She rang up Haines and Tommy Harris in a frightful state. Haines went and found the room full of gas. This was clearly a bit of play-acting for his benefit. He did however think there was a % chance of her doing something foolish, so Mrs Harris was asked to go and calm her down during the night. (Liddell, 23 junio 1943)

(13) Morris Riley, *The Hidden Years*, p. 22.

(14) Kim Philby, *My Silent War*, pp. 75 y sigs.

(15) «Se ha rumoreado siempre que su primer trabajo como espía había sido durante la Guerra Civil española, cuando la familia Harris había adquirido numerosas obras de arte» (N. West, *MI5*, p. 369)

(16) Morris Riley, *The Hidden Years*,

(17) Kim Philby, *My Silent War*, p. 49, n.13

(18) De este caso también habla Guy Liddell, el 1 de agosto de 1942. La descripción de Camp 020 como cárcel clandestina se ha incorporado ya a la [versión oficial](#), que había negado rotundamente:

*The War Establishment Table of Ham Common Refugee Camp (No. 020) may be found in WO 24/939. It shows as at 1941 May a guard establishment of 133, 18 Intelligence officers and a total establishment of 255. KV 2/13, KV 2/14, KV 2/15 'A Digest of Ham' published in 2000 in facsimile (with same retentions under statute) by The National Archives (then The Public Record Office) as 'Camp 020: MI 5 and the Nazi Spies' ISBN 1903365 08 2 tells the actual history of the camp at Ham Common, Richmond, Surrey, England, which was that of an interrogation centre operated by the Security Service. The '0' (Pronounced 'Oh' in British English of the time thus giving 'Camp Oh Two Oh'.) **indicator preceding the number twenty was there to show the camp was not declared to the Red Cross and therefore not subject to international or neutral inspection. All other World War 2 interrogation centres operated by, or on behalf of the Security Service, had the same indicator-hence: 020R (For Reserve); 030 attached 1 (Canadian) Army; 031 attached 2 (British) Army ;032 attached 21 Army Group to denote the same status of non-declaration to international authorities. The War Establishment Table of Internee Camp No. 020R may be traced in WO 24/941.** (negritas mías).*

(19) Oleg Tsarev y Nigel West, *The Crown Jewels*, p.93

(20) Oleg Tsarev y Nigel West, *The Crown Jewels*, p.186

(21) Vid. [Telegraph](#)

Por supuesto ni las autoridades españolas ni los medios académicos saben una palabra del asunto y siguen condecorando a los Harris como benefactores de la patria.

(22) [El País](#) se hizo eco de las declaraciones de Hebborn a *The Independent*.

(23) [Subastado en Sotheby's el tríptico de Ambrosius Benson robado en Nájera en 1913](#). Noticias como ésta son constantes. En este caso, el ministerio de César Antonio Molina, decidió no iniciar acciones legales para su recuperación ni gastarse el millón y medio de euros para devolverla a Nájera.

Una anécdota reveladora de la ingente cantidad de casos y de la necesidad de relacionar y cruzar distintas fuentes, me ocurrió buscando qué había pasado con las tablas del Maestro de Torralba. Además de salir Tomás Harris en los tratos, apareció un erudito del arte e hispanista, Eric Young, que había vendido al Museo Bowes otro panel del Maestro de Torralba. El Museo Bowes ha incluido la tabla en su lista de «obras de dudosa procedencia». Parece evidente la necesidad de acompañar esta lista con otra de «Marchantes y académicos de dudosa honradez» o «Peristas de postín» si optamos por la jerga castiza.

– [Patrimonio aragonés en el Museo de Pontevedra](#)

– [Bowes Museum: Spoliation Report](#)

Desde hace más de cuarenta años ha habido denuncias contra el expolio de arte en España, pero nunca han sido apoyadas ni por gobiernos ni por organismos académicos. En el *dossier* sobre

expolio intento recoger el mayor número posible de estas denuncias. Hay algún ilustre académico que ha hecho del asunto del expolio tema de investigación, pero, como mantiene sus descubrimientos restringidos al selecto club de los académicos y sólo recurre a internet como tienda de venta de sus libros y artículos, lo dejaré en el olvido

(24) España también tiene sus problemas por irregularidades gravísimas al adquirir arte. El caso del cuadro de Pissarro que se exhibe en el **Museo Thyssen** no va a ser la única sorpresa. La respuesta del gobierno español a las reclamaciones de sus legítimos dueños ha sido miserable y vergonzante: [El cuadro de la pobre judía que acabó en Madrid](#) y [Spain will have to answer Nazi art theft lawsuit](#)

DOSSIER EXPOLIO

Es incalculable el número de obras de arte que fueron expoliadas en los siglos XIX y XX.

Los nazis registraron minuciosamente sus robos, pero Francia y Gran Bretaña optaron por el saqueo sin control del arte que encontraban a su paso. El botín, en el mejor de los casos, pasaba a otros museos, y en el peor era destruido sin escrúpulo alguno. Lo que el imperio británico arrasó en Oriente Medio multiplica por mil a lo que conservó (expoliado y en sus museos).

España sufrió, durante más de dos siglos, oleadas de estos crímenes, primero por las tropas napoleónicas, después por sus autoridades civiles y eclesiásticas que vendieron patrimonio nacional para lucro propio y, por último, durante la guerra civil. La encomiable hazaña de la protección del Tesoro Nacional y de su traslado a Ginebra durante la contienda no nos debe hacer olvidar que republicanos y sublevados robaron y traficaron con el patrimonio artístico como norma de conducta y jalearon la destrucción de toda obra cultural que pudiera relacionarse, por la más peregrina razón, con el enemigo. Durante la Segunda Guerra Mundial, España colaboró activamente con el gobierno de Hitler en el tráfico de obras de arte robadas a los judíos y, al final de la guerra, en su evasión.

En los Archivos Nacionales de Estados Unidos se ha desclasificado toda esa documentación, procedente de los servicios de inteligencia americanos e ingleses que operaban en España en 1939-1945. Allí están los nombres y apellidos de marchantes, anticuarios, adeptos al régimen, españoles y falsos huidos de la Alemania nazi que hicieron fortuna con arte robado por los nazis. Es una «fosa» de nuestra historia que nadie parece interesado en desenterrar, ni siquiera para enriquecer el programa cultural de las asociaciones de amistad hispano-judías, que andan un tanto encanadas en la lírica popular y el cuchifrito *kosher*.

1. Obras de Anthony Blunt de procedencia dudosa, hoy en la Courtauld Gallery

[The Courtauld Gallery Spoliation Report.](#)

Anthony Blunt Drawings Collection

1. Italian School Early 18th Century *Design for an equestrian monument in an architectural setting*

Materials: Graphite and pen and ink

Dimensions: 53.5 x 38.9 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.130

Provenance Unknown

Questions in the operative period Where was this drawing between 1933 and 1945?

2. After Carlo Maderno *Perspective drawing and plan of the fountain in the Cortile del Belvedere*

Materials: Graphite, pen and ink and watercolour

Dimensions: 42.5 x 27.5 cm (unevenly trimmed)

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.73

Provenance Apchev(?), from whom acquired by Blunt

Questions in the operative period Where was this drawing between 1933 and 1945? When did Blunt acquire this drawing?

3. After Giulio Romano *Design for a vessel with dolphin and flat fish motif*

Materials: Graphite, chalk, pen and ink and watercolour

Dimensions: 22.3 x 13.6 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.26

Provenance Baron Milford Christie's, 28 March 1972 (lot 63 – with two others) Apcher, from whom acquired by Blunt in 1975

Questions in the operative period Where was this drawing between 1933 and 1945?

4. After Pietro da Cortona *Detail of the ceiling of Galleria of the Palazzo Pamphili*

Materials: Graphite, chalk, pen and ink and watercolour

Dimensions: 35.8 x 26.9 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.93

Provenance Uncertain prior to 1984

Questions in the operative period Where was this drawing between 1933 and 1945?

5. Agostino Mitelli *Design for the decoration of a chapel*

Materials: Pen and ink

Dimensions: 24.6 x 10.6 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.68

Provenance E. R. Lamponi-Leopardi In Blunt's collection by 1966 or earlier

Questions in the operative period Where was this drawing between 1933 and 1945?

6. Alternately attributed to Mauro or Francesco Soderini *Design for a wall decoration with the arms of the Medici with the grand ducal coronet*

Materials: Graphite, chalk, pen and ink and watercolour

Dimensions: 21.2 x 27.9 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.72

Provenance Uncertain prior to 1984

Questions in the operative period Where was this drawing between 1933 and 1945?

7. Alternatively attributed to Giorgio Vasari or school of the engraver of Vasari's *Lives of the Artists Three designs connected with Vasari's 'Lives of the Artists' (recto)*

Materials: Graphite, pen and ink and watercolour

Dimensions: 30 x 20.3 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984
Reference: D.1984.AB.19
Provenance Princess Pauline Borghese, Lord Holland, Sotheby's, 1941, where acquired by Blunt
Questions in the operative period Where was this drawing between 1933 and 1941?

8. Antonio Senape *Palazzo Reale, Naples*

Materials: pen and ink (blue and black and grey)
Dimensions: 23.6 x 35.9 cm
Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984
Reference: D.1984.AB.113
Provenance Sotheby's, London 1972 (lot 229), where acquired by Blunt
Questions in the operative period Where was this drawing between 1933 and 1945?

9. Antonio Senape *Teatro San Carlo and the side of the Palazzo Reale, Naples*

Materials: Pen and ink
Dimensions: 23.6 x 35.9 cm
Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984
Reference: D.1984.AB.114
Provenance Sotheby's, London 1972 (lot 229), where acquired by Blunt
Questions in the operative period Where was this drawing between 1933 and 1945?-

10. Antonio Visentini *Circular temple – Tempio del Sole*

Materials: Graphite, chalk, pen and ink
Dimensions: 50.7 x 36.3 cm
Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984
Reference: D.1984.AB.107
Provenance Uncertain prior to 1984
Questions in the operative period Where was this drawing between 1933 and 1945?

11. Antonio Visentini *Design for a circular temple – Tempio del Sole*

Materials: Graphite, chalk and pen and ink
Dimensions: 47.4 x 31.8 cm
Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984
Reference: D.1984.AB.106
Provenance Uncertain prior to 1984
Questions in the operative period Where was this drawing between 1933 and 1945?

12. Antonio Visentini *Pyramid of Caius Sestius*

Materials: Graphite, chalk and ink
Dimensions: 47.3 x 31.9 cm
Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984
Reference: D.1984.AB.108
Provenance Uncertain prior to 1984
Questions in the operative period Where was this drawing between 1933 and 1945?

13. Attributed to Abraham Jansz. van Diepenbeeck *Decorative design*

Materials: Graphite, chalk and ink
Dimensions: 45.1 x 29.6 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.135

Provenance In Blunt's collection by 1964 when it was exhibited at the Courtauld Institute Galleries.

Questions in the operative period Where was this drawing between 1933 and 1945?

14. Attributed to Achilles-Gratien Gallier *View of Santa Maria Maggiore, Rome*

Materials: Graphite

Dimensions: 33.3 x 45.5 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.66

Provenance Uncertain prior to 1984

Questions in the operative period Where was this drawing between 1933 and 1945?

Additional Information

15. Attributed to Andrea Pozzo *Design for an illusionistic ceiling*

Materials: Chalk and graphite

Dimensions: 32.4 x 19.5 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.87

Provenance Christie's, 1939 – 41 (as part of an album of architectural drawings), Scharf, from whom acquired by Blunt in 1941

Questions in the operative period Where was this drawing between 1933 and 1939/41?

16. Attributed to Andrea Urbani *Design for a quarter of a ceiling*

Materials: Graphite, pen and ink and watercolour

Dimensions: 42 x 34.7 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.90

Provenance Alister Mathews, Bournemouth, from whom acquired by Blunt

Questions in the operative period Where was this drawing between 1933 and 1945? When did Blunt acquire this drawing?

17. Attributed to Carlo Marchionni *Design for the facade of the cathedral in Nettuno*

Materials: Graphite, pen and ink

Dimensions: 46.6 x 35.8 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.62

Provenance Christie's, 1939 – 41 (as part of an album of architectural drawings), Scharf, from whom acquired by Blunt in 1941

Questions in the operative period Where was this drawing between 1933 and 1939/41?

Additional Information

18. Attributed to Cherubino Alberti *Design for the decoration of a wall in the Palazzo Mattei di Giove, Rome*

Materials: Graphite, pen and ink and watercolour

Dimensions: 49.1 x 34.9 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.53

Provenance Tomás Harris, London, from whom acquired by Blunt in 1940

Questions in the operative period Where was this drawing between 1933 and 1940?

19. Attributed to Gilles Marie Oppenord *Design for a door frame, with grotesque masks and swags*

Materials: Graphite, pen and ink

Dimensions: 33.2 x 23.9 cm (unevenly trimmed)

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.116

Provenance Christie's, London

Questions in the operative period Where was this drawing between 1933 and 1945? When did Blunt acquire this drawing?

Additional Information A label on the old mount inscribed in French with the title, dimensions and lot number 293.

20. Attributed to Giovanni Battista Bertani *Design for a triumphal arch*

Materials: Graphite, chalk, pen and ink and watercolour

Dimensions: 36.2 x 25.4 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.22

Provenance Tomás Harris, London, from whom acquired as gift by Blunt in 1937

Questions in the operative period When did Harris acquire this drawing? Where was this drawing between 1933 and 1937?

21. Attributed to Giovanni Giuseppe Jarmorini *Architectural capriccio – design for a stage set (?)*

Materials: Graphite and pen and ink

Dimensions: 42.8 x 28.6 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.131

Provenance Alister Mathews, Bournemouth, from whom acquired by Blunt

Questions in the operative period Where was this drawing between 1933 and 1945?

Additional Information

22. Attributed to Girolamo da Carpi *Sphinx*

Materials: Pen and ink

Dimensions: 20 cm x 13.1 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.25

Provenance Sir Robert Witt

Alister Mathews, Bournemouth,
from whom acquired by Blunt in spring 1973 (lot 28)

Questions in the operative period When did Witt acquire this drawing? Where was this drawing between 1933 and 1945?

23. Attributed to Jean Charles Delafosse *Design for a trophy*

Materials: Pen and ink and watercolour

Dimensions: 19.7 x 25.5 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.126

Provenance Alister Mathews, Bournemouth,

Questions in the operative period Where was this drawing between 1933 and 1945? When did Blunt acquire this drawing?

24. Attributed to Poccetti *Design for a cartouche with a putto in an architectural setting*

Materials: Chalk

Dimensions: 16.4 x 12.1 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.32

Provenance ?Christie's, London, 26 March 1974 (lot 127), where acquired by Blunt

Questions in the operative period Where was this drawing between 1933 and 1945?

25. Attributed to Poccetti *Design for a cartouche with an angel, male nude and decorative frame*

Materials: Chalk

Dimensions: 16.9 x 24 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.29

Provenance Christie's, London, 26 March 1974 (lot 127), where acquired by Blunt

Questions in the operative period Where was this drawing between 1933 and 1945?

26. Attributed to Poccetti *Design for a cartouche with the torso of an angel and a head*

Materials: Chalk

Dimensions: 18.2 x 12.3 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.30

Provenance ? Christie's, London, 26 March 1974 (lot 127), where acquired by Blunt

Questions in the operative period Where was this drawing between 1933 and 1945?

27. Attributed to Poccetti *Design for cartouche with supporting putto (recto)*

Materials: Chalk

Dimensions: 24.9 x 10.4 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.31

Provenance ? Christie's, London, 26 March 1974 (lot 127 or 48), where acquired by Blunt

Questions in the operative period Where was this drawing between 1933 and 1945?

28. Attributed to Poccetti *Design for the bottom of a cartouche with torsos of two angels*

Materials: Chalk

Dimensions: 13 x 17.4 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.33

Provenance ? Christie's, London, 26 March 1974 (lot 127), where acquired by Blunt

Questions in the operative period Where was this drawing between 1933 and 1945?

29. Attributed to Raffaellino da Reggio (Raffaello Motta) *Design for a ceiling (recto)*

Materials: Pen and ink

Dimensions: 42.2 cm; Width: 24.2 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.18

Provenance Uncertain prior to 1984

Questions in the operative period Where was this drawing between 1933 and 1945?

30. Attributed to Simone Moschini *Design for the Tomb of Margaret of Austria (in S. Sisto, Piacenza)*

Materials: Graphite, pen and ink

Dimensions: 35.4 x 33.9 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.51

Provenance [Baroni?]/Lorna Lowe sale, 1979 (lot 52), where acquired by Blunt

Questions in the operative period Where was this drawing between 1933 and 1945?

31. Bartolommeo Granucci *Design for a catafalque for Pope Clement XI*

Materials: Graphite, chalk and pen and ink

Dimensions: 41.9 x 26.2 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.110

Provenance Whitaker, Cambridge, From whom acquired by Blunt by February 1941

Questions in the operative period Where was this drawing between 1933 and 1941? When did Whitaker acquire this drawing?

32. Bartolommeo Granucci *Design for an altar*

Materials: Graphite and pen and ink

Dimensions: 41.5 x 27.9 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.111

Provenance Alister Mathews, Bournemouth,

Questions in the operative period Where was this drawing between 1933 and 1945? When did Blunt acquire this drawing?

33. British School (?) Late 17th Century

Plan and elevation of a small house

Materials: Graphite, pen and ink, brush and wash

Dimensions: 39.3 x 24.3 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.136

Provenance Christie's, 1939 – 41 (as part of an album of architectural drawings), Scharf, from whom acquired by Blunt in 1941

Questions in the operative period Where was this drawing between 1933 and 1939/41?

34. Carlo Fontana

Diagram for the construction of the baptistry of Saint Peter's

Materials: Graphite, pen and ink, brush, wash

Dimensions: 43 x 32.6 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.63

Provenance Christie's, 1939 – 41 (as part of an album of architectural drawings), Scharf, from whom acquired by Blunt in 1941

Questions in the operative period Where was this drawing between 1933 and 1939/41?

Additional Information

35. Carlo Fontana *Front elevation of an altar*

Materials: Graphite, pen and ink and wash

Dimensions: 28.8 x 19.5 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.77

Provenance Christie's, 1939 – 41 (as part of an album of architectural drawings), Scharf, from whom acquired by Blunt in 1941

Questions in the operative period Where was this drawing between 1933 and 1939/41?

36. Carlo Zoccolo or Zoccoli

Design for an altar

Materials: Pen and ink

Dimensions: –

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.111.1

Provenance E. Fatio, Alister Mathews, Bournemouth, from whom acquired by Blunt

Questions in the operative period Where was this drawing between 1933 and 1945? When did Blunt acquire this drawing?

37. Carlo Zoccolo or Zoccoli

Design for an altar

Materials: Pen and ink

Dimensions: 20.8 x 34.6 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.112

Provenance E. Fatio, Alister Mathews, Bournemouth, from whom acquired by Blunt

Questions in the operative period Where was this drawing between 1933 and 1945? When did Blunt acquire this drawing?

38. Charles Louis Clérissieu

Basilica of Maxentius

Materials: Graphite, chalk and watercolour

Dimensions: 16.8 x 14.5 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.121

Provenance Paul Sandby Strawberry Hill Sale, 1842

Questions in the operative period Where was this drawing between 1933 and 1945?

39. Circle of the Bibiena family

Architectural capriccio – stage design

Materials: Graphite, pen and ink and watercolour

Dimensions: 23.5 x 18.2 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.103

Provenance E. R. Lamponi – Leopardi collection. Charles Henri Marcellis collection

Questions in the operative period Where was this drawing between 1933 and 1945?

40.Circle of the Bibiena family

Architectural capriccio – stage design

Materials: Graphite, pen and ink and watercolour

Dimensions: 23.5 x 18.2 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.102

Provenance E. R. Lamponi – Leopardi collection Charles Henri Marcellis collection

Questions in the operative period Where was this drawing between 1933 and 1945?

41.Circle of the Bibiena family

Architectural capriccio – stage design

Materials: Graphite, pen and ink and watercolour

Dimensions: 34.6 x 23.3 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.104

Provenance Collector's mark 'CB'

Questions in the operative period Where was this drawing between 1933 and 1945?

42.Cosimo Fanzago

Design for a grille (possibly for the Cappella del Tesoro in the Cathedral at Naples)

Materials: Stylus, graphite, chalk and pen and ink

Dimensions: 28.8 x 16.1 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.109

Provenance Alistair Mathews, Bournemouth, from whom acquired by Blunt in May/June 1974

Questions in the operative period Where was this drawing between 1933 and 1945?

43.De Fulvis

View of the Porta Medina, Naples

Materials: Graphite, watercolour and gouache

Dimensions: 29.7 x 15.7 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.144

Provenance Uncertain prior to 1984

Questions in the operative period Where was this drawing between 1933 and 1945?

44.Enrico Haffner (Il Tenente)

Design for the decoration of a room, Palazzo Ducale, Modena

Materials: Pen and ink

Dimensions: 16 x 24.6 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.98

Provenance Apcher, from whom acquired by Blunt.

Questions in the operative period Where was this drawing between 1933 and 1945? When did Blunt acquire this drawing?

45.Flemish School 17th Century

View of Santi Giovanni e Paolo, Rome (recto). Verso: Drawing after the Antique.

Materials: Pen and ink

Dimensions: 32 x 21.3 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.50

Provenance Uncertain prior to 1984

Questions in the operative period Where was this drawing between 1933 and 1945?

46.Flemish School 17th Century

View of the Palazzo Barberini (recto)

Materials: Pen and ink and watercolour

Dimensions: 31.6 x 22.1 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.49

Provenance Uncertain prior to 1984

Questions in the operative period Where was this drawing between 1933 and 1945?

47.Flemish School Late 16th Century

Saint Peter's and the Vatican, Rome

Materials: Graphite, chalk, pen and ink and watercolour

Dimensions: 32.1 x 43.1 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.83

Provenance Uncertain prior to 1984

Questions in the operative period Where was this drawing between 1933 and 1945?

48.Follower of Jean Bourdichon

Fragment of an illuminated border (recto)

Materials: Graphite and bodycolour

Dimensions: 17.2 x 5.4 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.129

Provenance Alister Matthews, Bournemouth,

Questions in the operative period Where was this drawing between 1933 and 1945?

Additional Information

49. **Francesco Salviati**

Decorative panel

Materials: Pen and ink

Dimensions: 26.4 x 18.2 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.16

Provenance Sir Peter Lely (as Perino del Vaga)

Questions in the operative period Where was this drawing between 1933 and 1945?

50. **French 16th Century**

Garden side of Grande Ferrare, Fontainebleau

Materials: Pen and ink and watercolour

Dimensions: 39.5 x 58 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.139

Provenance David Thomson, London from whom acquired as gift by Blunt in 1980

Questions in the operative period Where was this drawing between 1933 and 1945? When did Thomson acquire this drawing?

51. **French or Italian (Genoa) School Late 16th Century**

Design for a pilgrim's bottle

Materials: Chalk and ink

Dimensions: 30.7 x 16.9 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.142

Provenance Sotheby's, 2 June 1981 (lot 34) (as follower of Perino del Vaga), where acquired by Blunt

Questions in the operative period Where was this drawing between 1933 and 1945?

52. **French School 16th Century (alternatively attributed to Jean I Androuet Du Cerceau)**

Grande Ferrare, Fontainebleau, with design for additions

Materials: Pen and ink & watercolour

Dimensions: 39.5 x 58 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.140

Provenance Uncertain prior to 1984

Questions in the operative period Where was this drawing between 1933 and 1945?

53. **French School 18th Century**

Studies of eight grotesque masks

Materials: Chalk

Dimensions: 15.6 x 18.9 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.124

Provenance Uncertain prior to 1984

Questions in the operative period Where was this drawing between 1933 and 1945?

54.French School Early 19th Century

Design for a commemorative arch dedicated by Joseph Bonaparte (King of Spain) to Napoleon

Materials: Graphite, pen and ink and watercolour

Dimensions: 41 x 53.3 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.119

Provenance In Blunt's collection by 1964 when the drawing was exhibited at the Courtauld Institute Galleries.

Questions in the operative period Where was this drawing between 1933 and 1945?

55.French School Mid-18th Century

Design for a lectern

Materials: Graphite, chalk and pen and ink and wash

Dimensions: 35 x 23 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.118

Provenance

Alister Mathews, Bournemouth, from whom acquired by the Courtauld Institute of Art and presented to Blunt on his retirement in 1974

Questions in the operative period Where was this drawing between 1933 and 1945?

56.French School Mid-18th Century

Façade of the Cathedral at Nancy

Materials: Graphite and watercolour

Dimensions: 34.4 x 34.4 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.117

Provenance Professor George Zarnecki from whom acquired as gift by Blunt

Questions in the operative period When did Zarnecki acquire this drawing? Where was this drawing between 1933 and 1945?

57.French School Mid-18th Century

Front and side elevation of the boxes at the Teatro San Carlo, Naples

Materials: Graphite and pen and ink

Dimensions: 46.9 x 33.1 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.115

Provenance Alister Mathews, Bournemouth,

Questions in the operative period Where was this drawing between 1933 and 1945?

58.French School? 18th Century

Design for a fountain

Materials: Chalk, pen and ink and watercolour

Dimensions: –

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.123

Provenance Uncertain prior to 1984

Questions in the operative period Where was this drawing between 1933 and 1945?

59. German (Northern?) School Mid 18th Century

Design for a pulpit

Materials: Graphite, chalk, pen and ink

Dimensions: 39 x 29 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.133

Provenance Alister Mathews, Bournemouth,

Questions in the operative period Where was this drawing between 1933 and 1945? When did Blunt acquire this drawing?

60. German (Southern) or Austrian School Early 18th Century

Plan and perspective view of an altar

Materials: Graphite, pen and ink, watercolour and bodycolour

Dimensions: 63.2 x 30.8 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.137

Provenance Alister Mathews, Bournemouth, from whom acquired by Blunt

Questions in the operative period Where was this drawing between 1933 and 1945? When did Blunt acquire this drawing?

61. German (Southern) or Swiss School Early 16th Century

Design for a pilaster

Materials: Pen and ink and watercolour

Dimensions: 54.2 x 17.8 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.134

Provenance Rudolf Collection. Alister Mathews, Bournemouth, from whom acquired by the Courtauld Institute of Art and presented to Blunt on his retirement in 1974

Questions in the operative period Where was this drawing between 1933 and 1945?

62. German or Austrian (?) School Early 18th Century

Design for the decoration of the wall of a salon

Materials: Graphite, chalk, pen and ink

Dimensions: 25.8 x 36.6 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.132

Provenance Christie's, March 1974 (lot 303), where acquired by Blunt

Questions in the operative period Where was this drawing between 1933 and 1945?-

63. Gian Lorenzo Bernini

Design for a tomb to Doge Giovanni Cornaro

Materials: Graphite, pen and ink and watercolour

Dimensions: 42.3 x 29.9 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.52

Provenance In Blunt's collection by 1964 when the drawing was exhibited at the Courtauld Institute Galleries.

Questions in the operative period Where was this drawing between 1933 and 1945?

64. Gian Lorenzo Bernini

Louvre, East façade

Materials: Pen and ink

Dimensions: 16.4 x 27.7 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.51.1

Provenance Colnaghi's, London, Margaret Whinney, London, from whom acquired as gift by Blunt

Questions in the operative period When did Whinney acquire this drawing? Where was this drawing between 1933 and 1945?

65. Giulio Campi

Triumphal arch for the entry of Rudolph II (when Archduke) into Cremona

Materials: Pen and ink

Dimensions: 49.4 x 40 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.141

Provenance Marcello Aldega, Rome, from whom acquired by Blunt in 1981

Questions in the operative period Where was this drawing between 1933 and 1945?

66. Giuseppe Vasconi

Elevation and plan of a campanile of San Carlo alle Quattro Fontane, Rome

Materials: Graphite, pen and ink

Dimensions: 41.5 x 23.1 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.59

Provenance Christie's, 1939 – 41 (as part of an album of architectural drawings), Scharf, from whom acquired by Blunt in 1941

Questions in the operative period Where was this drawing between 1933 and 1939/41?

67. Giuseppe Vasconi

Elevation and plan of the lantern of San Carlo alle Quattro Fontane, Rome

Materials: Graphite, pen and ink

Dimensions: 41.4 x 24.6 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.58

Provenance Christie's, 1939 – 41 (as part of an album of architectural drawings), Scharf, from

whom acquired by Blunt in 1941

Questions in the operative period Where was this drawing between 1933 and 1939/41?

68. Giuseppe Vasconi

Ground-plan of the Casino Albani at Nettuno

Materials: Graphite, pen and ink and watercolour

Dimensions: 38.5 x 52.2 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.61

Provenance Christie's, 1939 – 41 (as part of an album of architectural drawings), Scharf, from whom acquired by Blunt in 1941

Questions in the operative period Where was this drawing between 1933 and 1939/41?

69. Giuseppe Vasconi

Three horizontal sections of a lantern

Materials: Graphite, pen and ink

Dimensions: 32 x 19.1 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.60

Provenance Christie's, 1939 – 41 (as part of an album of architectural drawings), Scharf, from whom acquired by Blunt in 1941

Questions in the operative period Where was this drawing between 1933 and 1939/41?

70. Guillaume(?) Rollin

Design for a staircase in the house of Mr de Genas (recto)

Materials: Graphite, pen and ink

Dimensions: 30.6 x 17.6 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.125

Provenance Apcher (?), from whom acquired by Blunt in 1975

Questions in the operative period Where was this drawing between 1933 and 1945?

71. Italian Early 18th Century (Northern Italy)

Stage design – perspective view of an interior

Materials: Pen and ink

Dimensions: 10.6 x 25.2 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.94

Provenance Marcello Aldega, Rome, from whom acquired (either as gift or purchase) by Blunt in February 1979

Questions in the operative period Where was this drawing between 1933 and 1945? When did Aldega acquire this drawing?

72. Italian School (Naples)

Arms of King of Naples

Materials: Graphite

Dimensions: 14.7 x 19.7 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.143

Provenance Uncertain prior to 1984

Questions in the operative period Where was this drawing between 1933 and 1945?

73. Italian School (Northern Italy) Mid 18th Century

Design for an altar

Materials: Pen and ink and watercolour

Dimensions: 27 x 9.6 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.139.1

Provenance E. Fatio; Alister Mathews, Bournemouth, from whom acquired by Blunt in February 1980

Questions in the operative period Where was this drawing between 1933 and 1945? When did Mathews acquire this drawing?

74. Italian School 16th Century (Naples)

Roundel with a portrait of Ferrante Orsino, Duke of Gravina

Materials: Chalk, pen and ink, watercolour and bodycolour

Dimensions: 16.3 x 16.2 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.28

Provenance Alister Mathews, Bournemouth (Cat. 85, item 116), from whom acquired by Blunt in 1975

Questions in the operative period Where was this drawing between 1933 and 1945?

75. Italian School 16th Century (Northern Italy)

Design for an altar

Materials: Graphite, chalk, pen and ink and watercolour

Dimensions: 36.3 x 23.5 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.85

Provenance Christie's, 1939 – 41 (as part of an album of architectural drawings), Scharf, from whom acquired by Blunt in 1941

Questions in the operative period Where was this drawing between 1933 and 1939/41?

Additional Information

76. Italian School 16th Century (Rome)

Studies of details of the Arch of Titus

Materials: Pen and ink

Dimensions: 28.8 x 21.5 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.11

Provenance

Ustinov, from whom acquired by Blunt probably in 1941 (definitely in Blunt's collection by February 1941 when exhibited at the Courtauld Institute Galleries.)

Questions in the operative period

Where was this drawing between 1933 and 1941? Was this part of the drawings from the Barrymore Collection, Cheshire sold at Sotheby's on 21 June 1933(?) (lot 2)?

77. Italian School 16th Century (Rome)

Study of five entablatures (recto)

Materials: Pen and ink and watercolour

Dimensions: 20 x 17.3 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.4

Provenance Barrymore Collection, Cheshire; Sotheby's 21 June 1933(?) (lot 2) Ustinov, from whom acquired by Blunt probably in 1941 (definitely in Blunt's collection by February 1941 when exhibited at the Courtauld Institute Galleries.)

Questions in the operative period Where was this drawing between 1933 and 1941?

78. Italian School 16th Century (Rome)

Study of five entablatures and architectural ornament (recto)

Materials: Pen and ink and watercolour

Dimensions: 21.4 x 16 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.8

Provenance

Ustinov, from whom acquired by Blunt probably in 1941 (definitely in Blunt's collection by February 1941 when exhibited at the Courtauld Institute Galleries.)

Questions in the operative period

Where was this drawing between 1933 and 1941? Was this part of the drawings from the Barrymore Collection, Cheshire sold at Sotheby's on 21 June 1933(?) (lot 2)?

79. Italian School 16th Century (Rome)

Study of six entablatures

Materials: Pen and ink and watercolour

Dimensions: 20.9 x 15.6 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.10

Provenance Ustinov, from whom acquired by Blunt probably in 1941 (definitely in Blunt's collection by February 1941 when exhibited at the Courtauld Institute Galleries.)

Questions in the operative period Where was this drawing between 1933 and 1941?

Was this part of the drawings from the Barrymore Collection, Cheshire sold at Sotheby's on 21 June 1933(?) (lot 2)?

80. Italian School 16th Century (Rome)

Study of six entablatures (recto)

Materials: Pen and ink and watercolour

Dimensions: 21.5 x 15.9 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.5

Provenance Ustinov, from whom acquired by Blunt probably in 1941 (definitely in Blunt's collection by February 1941 when exhibited at the Courtauld Institute Galleries.)

Questions in the operative period

Where was this drawing between 1933 and 1941? Was this part of the drawings from the Barrymore Collection, Cheshire sold at Sotheby's on 21 June 1933(?) (lot 2)?

81. Italian School 16th Century (Rome)

Study of six entablatures (recto)

Materials: Pen and ink and watercolour

Dimensions: 20.5 x 16.3 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.6

Provenance

Ustinov, from whom acquired by Blunt probably in 1941 (definitely in Blunt's collection by February 1941 when exhibited at the Courtauld Institute Galleries.)

Questions in the operative period

Where was this drawing between 1933 and 1941? Was this part of the drawings from the Barrymore Collection, Cheshire sold at Sotheby's on 21 June 1933(?) (lot 2)?

82. Italian School 16th Century (Rome) *Study of two entablatures (recto)*

Materials: Pen and ink and watercolour

Dimensions: 20.5 x 15.5 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.7

Provenance

Ustinov, from whom acquired by Blunt probably in 1941 (definitely in Blunt's collection by February 1941 when exhibited at the Courtauld Institute Galleries.)

Questions in the operative period

Where was this drawing between 1933 and 1941? Was this part of the drawings from the Barrymore Collection, Cheshire sold at Sotheby's on 21 June 1933(?) (lot 2)?

83. Italian School 16th Century (Rome)

Study of two entablatures (recto)

Materials: Pen and ink and watercolour

Dimensions: 22.3 x 16.1 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.9

Provenance

Ustinov, from whom acquired by Blunt probably in 1941 (definitely in Blunt's collection by February 1941 when exhibited at the Courtauld Institute Galleries.)

Questions in the operative period

Where was this drawing between 1933 and 1941? Was this part of the drawings from the Barrymore Collection, Cheshire sold at Sotheby's on 21 June 1933 (?) (lot 2)?

84. Italian School 17th Century

Design for an unidentified coat-of-arms

Materials: Chalk, graphite and pen and ink

Dimensions: 7.2 x 16.2 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.69.1

Provenance Siden(?) the [...] Galleries (according to note in file), from whom acquired by Blunt in January 1978

Questions in the operative period Where was this drawing between 1933 and 1945?

85. Italian School 17th Century

Design for a niche (recto)

Materials: Graphite, pen and ink and watercolour

Dimensions: 27.3 x 21.5 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.101

Provenance Uncertain prior to 1984

Questions in the operative period Where was this drawing between 1933 and 1945?

86. Italian School 17th Century (Bologna)

Design for a chimney piece (recto)

Materials: Graphite, chalk and pen and ink

Dimensions: 24 x 17.5 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.99

Provenance Alister Mathews, Bournemouth, from whom acquired by Blunt

Questions in the operative period Where was this drawing between 1933 and 1945?

87. Italian School 17th Century (Bologna)

Quadratura ceiling

Materials: Stylus, graphite, chalk and pen and ink

Dimensions: 18.5 x 29.4 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.89

Provenance Uncertain prior to 1984

Questions in the operative period Where was this drawing between 1933 and 1945?

88. Italian School 17th Century (Florence)

Elevation for high altar of San Giuseppe, Florence, with unfinished half of plan

Materials: Graphite and pen and ink

Dimensions: 34.7 x 20.8 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.82

Provenance Alister Mathews, Bournemouth, from whom acquired by Blunt in 1973 (lot 55)

Questions in the operative period Where was this drawing between 1933 and 1945?

89. Italian School 17th Century (Rome)

Corner of the Capitol, Rome

Materials: Graphite, pen and ink, watercolour and bodycolour

Dimensions: 28.4 x 20.8 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.48

Provenance Wellesley collection

Questions in the operative period Where was this drawing between 1933 and 1945?

90. Italian School 17th Century (Rome)

Design for an altar incorporating a painting of the Virgin and Child and female saints

Materials: Graphite and pen and ink

Dimensions: 36.8 x 24.6 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.78

Provenance Christie's, 1939 – 41 (as part of an album of architectural drawings), Scharf, from whom acquired by Blunt in 1941

Questions in the operative period Where was this drawing between 1933 and 1939/41?

91. Italian School 17th Century (Rome)

Design for an arch with arms of Urban VIII, and with allegorical figures of Vice and Virtue

Materials: Graphite and pen and ink

Dimensions: 22.2 x 16.7 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.70

Provenance Uncertain prior to 1984

Questions in the operative period Where was this drawing between 1933 and 1945?

92. Italian School 17th Century (Rome)

Plan and front elevation for an altar

Materials: Graphite, chalk, pen and ink and watercolour

Dimensions: 40 x 28 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.76

Provenance Christie's, 1939 – 41 (as part of an album of architectural drawings), Scharf, from whom acquired by Blunt in 1941

Questions in the operative period Where was this drawing between 1933 and 1939/41?

93. Italian School 18th Century

Eagle with the harrow of the Falconieri arms

Materials: Chalk, pen and ink and watercolour

Dimensions: 8.8 x 12.8 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.69.2

Provenance Siden, From whom acquired by Blunt in June 1978

Questions in the operative period Where was this drawing between 1933 and 1945?

94. Italian School 18th Century (Northern Italy)

Design for an iron balcony

Materials: Graphite, pen and ink and watercolour

Dimensions: 19.2 x 31.5 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.97

Provenance Alister Mathews, Bournemouth, from whom acquired by Blunt

Questions in the operative period Where was this drawing between 1933 and 1945?

95. Italian School 18th Century (Piedmont?)

Design for an illusionistic ceiling (recto)

Materials: Graphite and pen and ink

Dimensions: 32.8 x 19.6 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.88

Provenance Uncertain prior to 1984

Questions in the operative period Where was this drawing between 1933 and 1945?

96. Italian School 18th Century (Rome)

Design for an altar

Materials: Graphite, chalk, pen and ink and watercolour

Dimensions: 41.4 x 27.5 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.75

Provenance Christie's, 1939 – 41 (as part of an album of architectural drawings), Scharf, from whom acquired by Blunt in 1941

Questions in the operative period Where was this drawing between 1933 and 1939/41?

97. Italian School Early 17th Century

View of a triumphal arch (recto)

Materials: Pen and ink

Dimensions: 20.3 x 15.8 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.12

Provenance ?Ustinov

Questions in the operative period Where was this drawing between 1933 and 1945?

90. Italian School Early 17th Century (Rome)

Design for a triumphal arch or gate with Franciscan symbols and the arms of Paul V

Materials: Graphite, pen and ink

Dimensions: 27.3 x 37.1 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.54

Provenance Uncertain prior to 1984

Questions in the operative period Where was this drawing between 1933 and 1945?

91. Italian School Early 17th Century (Rome)

Design for the architectural and sculptural decoration of a wall

Materials: Graphite, chalk, pen and ink and watercolour

Dimensions: 35.7 x 27.2 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.55

Provenance ?Christie's, 1939 – 41 (as part of an album of architectural drawings), ?Scharf, from whom acquired by Blunt in 1941

Questions in the operative period Where was this drawing between 1933 and 1939/41?

Additional Information

The provenance is uncertain, but the drawing was definitely in Blunt's collection by 1964 when exhibited at the Courtauld Institute Galleries.

92. Italian School Early 17th Century (Rome) (?)

Design for a door

Materials: graphite (preliminary drawing) & pen and ink (brown) & ink (?) (grey)

Dimensions: 23 x 10.1 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.57

Provenance L. Grassi

Questions in the operative period

Where was this drawing between 1933 and 1945?

93. Italian School Early 18th Century (Bologna)

Design for part of a stage setting

Materials: graphite (preliminary drawing) & pen and ink (brown)

Dimensions: 28.3 x 17 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.92

Provenance Christie's, London, 23 November 1971 (lot 317), where acquired by Blunt

Questions in the operative period Where was this drawing between 1933 and 1945?

94. Italian School Early 18th Century (Bologna)

Design for a coulisse, with trophies and a ceremonial carriage

Materials: Graphite, pen and ink and wash

Dimensions: 36.4 x 15.2 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.95

Provenance Uncertain prior to 1984

Questions in the operative period Where was this drawing between 1933 and 1945?

95. Italian School Early 18th Century (Northern Italy)

Architectural capriccio

Materials: Graphite, chalk, pen and ink and watercolour

Dimensions: 10.6 x 19.8 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.86

Provenance Count E.R. Lamponi-Leopardi

Questions in the operative period Where was this drawing between 1933 and 1945?

96. Italian School Early 18th Century (Rome)

Design for a ciborium and screen

Materials: Pen and ink and watercolour

Dimensions: 39 x 44.6 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.63.1

Provenance Christie's, 1939 – 41 (as part of an album of architectural drawings), Scharf, from whom acquired by Blunt in 1941

Questions in the operative period Where was this drawing between 1933 and 1939/41?

97. Italian School Early 18th Century (Rome)

Front elevation of an altar

Materials: Graphite, pen and ink

Dimensions: 28.7 x 17.8 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.79

Provenance Uncertain prior to 1984

Questions in the operative period Where was this drawing between 1933 and 1945?

98. Italian School Early 18th Century (Rome)

Front elevation of an altar

Materials: Graphite, pen and ink

Dimensions: 26.3 x 16.4 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.80

Provenance Uncertain prior to 1984

Questions in the operative period Where was this drawing between 1933 and 1945?

99. Italian School Early 18th Century (Rome)

Plan of the ground floor near Sant'Antonio dei Portoghesi incorporating the Torre della Scimmia

Materials: Graphite, pen and ink and watercolour

Dimensions: 28.6 x 42.9 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.47

Provenance Christie's, 1939 – 41 (as part of an album of architectural drawings), Scharf, from whom acquired by Blunt in 1941 (as Ghezzi)

Questions in the operative period Where was this drawing between 1933 and 1939/41?

100. Italian School Early 18th Century (Rome)

Plans and elevations for an altar

Materials: Graphite, pen and ink and wash

Dimensions: 41.9 x 27.1 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.64

Provenance Christie's, 1939 – 41 (as part of an album of architectural drawings), Scharf, from whom acquired by Blunt in 1941

Questions in the operative period Where was this drawing between 1933 and 1939/41?

101. Italian School First Half 16th Century

Details from a frieze

Materials: Pen and ink

Dimensions: 12.3 x 26.8 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.2

Provenance Eric Hebborn, from whom acquired by Blunt

Questions in the operative period Where was this drawing between 1933 and 1945? When did Hebborn acquire this drawing?

102. Italian School First Half 17th Century (Northern Italy)

Design for a corner of a ceiling

Materials: Graphite and ink

Dimensions: –

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.91

Provenance Uncertain prior to 1984

Questions in the operative period Where was this drawing between 1933 and 1945?

103. Italian School Late 16th Century (Florence)

Design for a cartouche incorporating the Grand Ducal Coronet and an allegory of Truth (recto)

Materials: Chalk, pen and ink and watercolour

Dimensions: 24.6 x 11.3 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.27

Provenance Uncertain prior to 1984

Questions in the operative period Where was this drawing between 1933 and 1945?

104. Italian School Late 16th Century (Northern Italy)

Design for an altar

Materials: Graphite, pen and ink

Dimensions: 24.8 x 14.5 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.81

Provenance Uncertain prior to 1984

Questions in the operative period Where was this drawing between 1933 and 1945?

105. Italian School Late 17th Century (Rome)

Design for a church, or tabernacle

Materials: graphite & chalk (black) & pen and ink (brown) & watercolour (brown)

Dimensions: 24.6 x 19.7 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.84

Provenance Uncertain prior to 1984

Questions in the operative period Where was this drawing between 1933 and 1945?

106. Italian School Late 17th Century (Rome)

Plan and elevation for an altar, incorporating a niche with a statue of a saint

Materials: Graphite, chalk, pen and ink

Dimensions: 46 x 32.7 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.65

Provenance Christie's, 1939 – 41 (as part of an album of architectural drawings), Scharf, from whom acquired by Blunt in 1941

Questions in the operative period Where was this drawing between 1933 and 1939/41?

107. Italian School Late 18th Century

Design for wall and ceiling decoration

Materials: Graphite, pen and ink

Dimensions: 12.6 x 20.5 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.96

Provenance Uncertain prior to 1984

Questions in the operative period Where was this drawing between 1933 and 1945?

108. Italian School Late 18th Century (Venice)

Stage design with the court of a castle

Materials: Graphite, pen and ink

Dimensions: 25.5 x 31.2 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.105

Provenance Uncertain prior to 1984

Questions in the operative period Where was this drawing between 1933 and 1945?

109. Italian School Mid-16th Century (Rome)

Design for a plate with a decorative border

Materials: Pen and ink and watercolour

Dimensions: 20 cm diameter (circular)

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.17

Provenance Uncertain prior to 1984

Questions in the operative period Where was this drawing between 1933 and 1945?

110. Italian School Mid-16th Century (Rome)

Design for a table

Materials: Pen and ink and watercolour

Dimensions: 12.3 x 14.6 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.14

Provenance Uncertain prior to 1984

Questions in the operative period Where was this drawing between 1933 and 1945?

111. Italian School Mid-16th Century (Rome/Florence)

Design for a looking-glass frame

Materials: Pen and ink and watercolour

Dimensions: 27.3 x 18.2 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.15

Provenance Uncertain prior to 1984

Questions in the operative period Where was this drawing between 1933 and 1945?

112. Italian School Mid-17th Century (Rome)

Front elevation and half the ground plan of a column for the Villa Pamphili

Materials: Graphite, pen and ink

Dimensions: 38.6 x 23.6 cm (irregular shape)

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.74

Provenance Christie's, 1939 – 41 (as part of an album of architectural drawings), Scharf, from whom acquired by Blunt in 1941

Questions in the operative period Where was this drawing between 1933 and 1939/41?

113. Italian School Mid-18th Century (Northern Italy)

Design for a niche

Materials: Graphite, chalk, pen and ink

Dimensions: 36.6 x 17.8 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.100

Provenance Collector's mark 'WB' Gift from the Courtauld Institute on the occasion of Blunt's retirement in 1974

Questions in the operative period Where was this drawing between 1933 and 1945?

Additional Information

114. Italian School Mid/Late 16th Century

Design for the altar wall of a chapel

Materials: Chalk, pen and ink, watercolour and graphite

Dimensions: 21.8 x 14.8 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.24

Provenance Uncertain prior to 1984

Questions in the operative period Where was this drawing between 1933 and 1945?

115. **Jean I Bérain**

Stage design – Hell

Materials: Graphite, pen and ink, watercolour and bodycolour

Dimensions: 15 cm; width: 24.8 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.122

Provenance 'W' inscribed on recto Christie's (?)

Questions in the operative period Where was this drawing between 1933 and 1945? When did Blunt acquire this drawing?

116. **John Ruskin**

Architectural designs – for 'The Stones of Venice'

Materials: Pen and ink, graphite and watercolour

Dimensions: 18.4 x 14.5 cm

Acquisition: Professor Anthony Blunt gift (?), 1946

Reference: D.1946.AB.5

Provenance In Blunt's collection by 1946. Provenance uncertain prior to 1946.

Questions in the operative period Where was this drawing between 1933 and 1945?

117. **Manner of Giovanni Antonio Dosio**

Design for a niche

Materials: Pen and ink and watercolour

Dimensions: 26.2 x 35 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.13

Provenance Christie's, 1939 – 41 (as part of an album of architectural drawings), Scharf, from whom acquired by Blunt in 1941

Questions in the operative period Where was this drawing between 1933 and c.1939-41?

118. **Michel Dorigny**

Design for a wall decoration with the monogram of Louis XIV (possibly for the château de Vincennes?)

Materials: Graphite, pen and ink, watercolour and bodycolour

Dimensions: 47.2 x 33.1 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.120

Provenance In Blunt's collection by February 1964.

Questions in the operative period Where was this drawing between 1933 and 1945?

119. **Perino del Vaga**

Design for a triumphal arch for the entry of Charles V into Genoa (recto)

Materials: Pen and ink and watercolour

Dimensions: 42.9 x 30.3 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.21

Provenance

Colnaghi, where acquired by Blunt in ?1938. In Blunt's collection by February 1941 when exhibited at Courtauld Institute Galleries (as School of Salviati)

Questions in the operative period Where was this drawing between 1933 and 1938/41?

120. **Pier Leone Ghezzi**

Central section through the elevation of the nave of San Salvatore in Lauro

Materials: Graphite, pen and ink and watercolour

Dimensions: 38.2 x 26.1 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.44

Provenance Christie's, 1939 – 41 (as part of an album of architectural drawings), Scharf, from whom acquired by Blunt in 1941

Questions in the operative period Where was this drawing between 1933 and 1939-41?

Additional Information

Blunt may have bought these from an antiquarian London dealer in 1935 (according to an oral account by Blunt in E. Kieven, 'La collezione di disegni di architettura di Pier Leone Ghezzi', *Collezionismo e ideologia mecenati, artisti e teorici dal classico al neoclassico*, 1991, n. 31, p. 175)

121. **Pier Leone Ghezzi**

Ground floor of the Villa del Pigneto del Sacchetti at Castelfusano, near Ostia

Materials: Graphite & pen and ink & watercolour

Dimensions: 29 x 22 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.38

Provenance Christie's, 1939 – 41 (as part of an album of architectural drawings), Scharf, from whom acquired by Blunt in 1941

Questions in the operative period Where was this drawing between 1933 and 1939-41?

Additional Information

Blunt may have bought these from an antiquarian London dealer in 1935 (according to an oral account by Blunt in E. Kieven, 'La collezione di disegni di architettura di Pier Leone Ghezzi', *Collezionismo e ideologia mecenati, artisti e teorici dal classico al neoclassico*, 1991, n. 31, p. 175)

122. **Pier Leone Ghezzi**

Ground plan and section of San Salvatore in Lauro, Rome

Materials: Graphite and pen and ink

Dimensions: 34.5 x 45.1 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.42

Provenance Christie's, 1939 – 41 (as part of an album of architectural drawings), Scharf, from whom acquired by Blunt in 1941

Questions in the operative period Where was this drawing between 1933 and 1939-41?

Additional Information

Blunt may have bought these from an antiquarian London dealer in 1935 (according to an oral account by Blunt in E. Kieven, 'La collezione di disegni di architettura di Pier Leone Ghezzi', *Collezionismo e ideologia mecenati, artisti e teorici dal classico al neoclassico*, 1991, n. 31, p. 175)

123. Pier Leone Ghezzi

Ground plan of chancel and transepts of San Salvatore in Lauro, Rome

Materials: Graphite and pen and ink

Dimensions: 23.1 x 34.6 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.43

Provenance Christie's, 1939 – 41 (as part of an album of architectural drawings), Scharf, from whom acquired by Blunt in 1941

Questions in the operative period

Where was this drawing between 1933 and 1939-41?

Additional Information

Blunt may have bought these from an antiquarian London dealer in 1935 (according to an oral account by Blunt in E. Kieven, 'La collezione di disegni di architettura di Pier Leone Ghezzi', *Collezionismo e ideologia mecenati, artisti e teorici dal classico al neoclassico*, 1991, n. 31, p. 175)

124. Pier Leone Ghezzi

Ground plan of the Villa del Pigneto del Sacchetti at Castelfusano, near Ostia

Materials: Graphite, pen and ink and watercolour

Dimensions: 65 x 38.8 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.34

Provenance Christie's, 1939 – 41 (as part of an album of architectural drawings), Scharf, from whom acquired by Blunt in 1941

Questions in the operative period Where was this drawing between 1933 and 1939-41?

Additional Information

Blunt may have bought these from an antiquarian London dealer in 1935 (according to an oral account by Blunt in E. Kieven, 'La collezione di disegni di architettura di Pier Leone Ghezzi', *Collezionismo e ideologia mecenati, artisti e teorici dal classico al neoclassico*, 1991, n. 31, p. 175)

125. Pier Leone Ghezzi

Landscape with bird's-eye-view of the Villa del Pigneto del Sacchetti at Castelfusano, near Ostia (recto)

Materials: Graphite & pen and ink (brown) & watercolour (grey)

Dimensions: 30.4 x 44 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.37.1

Provenance De Beer, From whom acquired by Blunt in 1941 (with others – AB. 40 and AB. 36)

Questions in the operative period Where was this drawing between 1933 and 1941?

Additional Information

Blunt may have bought these from an antiquarian London dealer in 1935 (according to an oral account by Blunt in E. Kieven, 'La collezione di disegni di architettura di Pier Leone Ghezzi', *Collezionismo e ideologia mecenati, artisti e teorici dal classico al neoclassico*, 1991, n. 31, p. 175)

126. Pier Leone Ghezzi

Monument to a donkey at the Villa del Pigneto del Sacchetti at Castelfusano, near Ostia

Materials: Graphite and ink

Dimensions: 24.2 x 37.3 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.37

Provenance Christie's, 1939 – 41 (as part of an album of architectural drawings), Scharf, from whom acquired by Blunt in 1941

Questions in the operative period Where was this drawing between 1933 and 1939-41?

Additional Information

Blunt may have bought these from an antiquarian London dealer in 1935 (according to an oral account by Blunt in E. Kieven, 'La collezione di disegni di architettura di Pier Leone Ghezzi', *Collezionismo e ideologia mecenati, artisti e teorici dal classico al neoclassico*, 1991, n. 31, p. 175)

127. Pier Leone Ghezzi

Plan and elevation of the dome and lantern of San Salvatore in Lauro, Rome

Materials: Graphite and pen and ink

Dimensions: 19.7 x 26.4 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.41

Provenance Christie's, 1939 – 41 (as part of an album of architectural drawings), Scharf, from whom acquired by Blunt in 1941

Questions in the operative period Where was this drawing between 1933 and 1939-41?

Additional Information

Blunt may have bought these from an antiquarian London dealer in 1935 (according to an oral account by Blunt in E. Kieven, 'La collezione di disegni di architettura di Pier Leone Ghezzi', *Collezionismo e ideologia mecenati, artisti e teorici dal classico al neoclassico*, 1991, n. 31, p. 175)
Inscribed 'lot n. 5' on verso

128. Pier Leone Ghezzi

Plan and section of the grotto at the Villa del Pigneto del Sacchetti at Castelfusano, near Ostia

Materials: Graphite, pen and ink and watercolour

Dimensions: 22.4 x 36.9 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.36

Provenance De Beer, from whom acquired by Blunt in 1941

Questions in the operative period Where was this drawing between 1933 and 1941?

Additional Information

Blunt may have bought these from an antiquarian London dealer in 1935 (according to an oral account by Blunt in E. Kieven, 'La collezione di disegni di architettura di Pier Leone Ghezzi', *Collezionismo e ideologia mecenati, artisti e teorici dal classico al neoclassico*, 1991, n. 31, p. 175)

1. Pier Leone Ghezzi

Plan of the piano nobile, Villa del Pigneto del Sacchetti at Castelfusano, near Ostia

Materials: Graphite, pen and ink, watercolour and chalk

Dimensions: 29 x 22 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.39

Provenance Christie's, 1939 – 41 (as part of an album of architectural drawings), Scharf, from whom acquired by Blunt in 1941

Questions in the operative period Where was this drawing between 1933 and 1939-41?

Additional Information

Blunt may have bought these from an antiquarian London dealer in 1935 (according to an oral account by Blunt in E. Kieven, 'La collezione di disegni di architettura di Pier Leone Ghezzi', *Collezionismo e ideologia mecenati, artisti e teorici dal classico al neoclassico*, 1991, n. 31, p. 175)

130. Pier Leone Ghezzi

Plan of the second floor of the Villa del Pigneto del Sacchetti at Castelfusano, near Ostia

Materials: Graphite and pen and ink

Dimensions: 29.4 x 22.2 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.40

Provenance De Beer, From whom acquired by Blunt in 1941

Questions in the operative period Where was this drawing between 1933 and 1941?

Additional Information

Blunt may have bought these from an antiquarian London dealer in 1935 (according to an oral account by Blunt in E. Kieven, 'La collezione di disegni di architettura di Pier Leone Ghezzi', *Collezionismo e ideologia mecenati, artisti e teorici dal classico al neoclassico*, 1991, n. 31, p. 175)

131. Pier Leone Ghezzi

Section of dome and west end of San Salvatore in Lauro, Rome, with unfinished plan of dome

Materials: Graphite and pen and ink

Dimensions: 19.7 x 26.4 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.45

Provenance Christie's, 1939 – 41 (as part of an album of architectural drawings), Scharf, from whom acquired by Blunt in 1941

Questions in the operative period Where was this drawing between 1933 and 1939-41?

Additional Information

Blunt may have bought these from an antiquarian London dealer in 1935 (according to an oral account by Blunt in E. Kieven, 'La collezione di disegni di architettura di Pier Leone Ghezzi', *Collezionismo e ideologia mecenati, artisti e teorici dal classico al neoclassico*, 1991, n. 31, p. 175)

132. Pier Leone Ghezzi

Window in the façade of the Villa del Pigneto del Sacchetti at Castelfusano, near Ostia

Materials: Pen and ink and watercolour

Dimensions: –

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.35

Provenance Christie's, 1939 – 41 (as part of an album of architectural drawings), Scharf, from

whom acquired by Blunt in 1941

Questions in the operative period Where was this drawing between 1933 and 1939-41?

Additional Information

Blunt may have bought these from an antiquarian London dealer in 1935 (according to an oral account by Blunt in E. Kieven, 'La collezione di disegni di architettura di Pier Leone Ghezzi', *Collezionismo e ideologia mecenati, artisti e teorici dal classico al neoclassico*, 1991, n. 31, p. 175)

133.School of Pietro da Cortona

Design for an altar frontal, San Filippo Neri

Materials: graphite (preliminary drawing) & pen and ink (brown)

Dimensions: 19.2 x 26.4 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.71

Provenance Alister Mathews, Bournemouth, From whom acquired by Blunt

Questions in the operative period Where was this drawing between 1933 and 1945?

134.Studio of Flaminio Ponzio

Design for an overdoor, with the eagle of the Borghese arms

Materials: Graphite, chalk and pen and ink

Dimensions: 13.4 x 20.4 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.56

Provenance Uncertain prior to 1984

Questions in the operative period Where was this drawing between 1933 and 1945?

135.Studio of Jacques Androuet du Cerceau the Elder

Incomplete perspective design for part of a chateau

Materials: Stylus, pen and ink, brush, wash

Dimensions: 19.9 x 22.7 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.128

Provenance Uncertain prior to 1984

Questions in the operative period Where was this drawing between 1933 and 1945?

136.Style of Galeazzo Alessi

Design for the façade of a palace

Materials: Graphite, pen and ink and watercolour

Dimensions: 24.3 x 18.7 cm

Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984

Reference: D.1984.AB.23

Provenance Walraf, from whom acquired by Blunt by February 1941

Questions in the operative period Where was this drawing between 1933 and 1941?

Additional Information

137.Style of Peruzzi

Entablature and figure studies (recto)

Materials: Pen and ink
Dimensions: 17.3 x 16.8 cm
Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984
Reference: D.1984.AB.1
Provenance Alister Mathews, Bournemouth, from whom acquired by Blunt
Questions in the operative period Where was this drawing between 1933 and 1945? When did Blunt acquire this drawing?

138. Vincenzo Della Greca

Lecture to the Accademia di San Luca, Rome [bound with A Liegeois building account of the 17th century]

Materials: Manuscript with drawings
Dimensions: various
Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984
Reference: D.1984.AB.138
Provenance Paul Grinke, book dealer, from whom acquired by Blunt in c.1970
Questions in the operative period Where was this drawing between 1933 and 1945?

139. Workshop of François D'Orbay

Design for a balcony in the cour de Marbre, Versailles

Materials: Graphite and pen and ink
Dimensions: 14.6 x 33.9 cm
Acquisition: Bequeathed by Professor Anthony Blunt, via the National Art Collections Fund, 1984
Reference: D.1984.AB.127
Provenance Ben Weinreb, London, from whom acquired by Blunt in November 1975
Questions in the operative period Where was this drawing between 1933 and 1945?

1. II. [Indiana University Art Museum Provenance Project](#)

Elisabeth-Louise Vigée-Lebrun (French, 1755–1842)
Portrait of Mrs. Chinnery, 1803

Oil on canvas
36 x 28 in. (91.4 x 71.1 cm)
Signed lower right: L. E. Vigée Lebrun
75.68

Provenance 1803–?, Collection of Mrs. William Chinnery (Margaret Chinnery), Gillwell Park, Waltham Abbey, Essex (1803-12); and London
?–1899, Collection of Algernon Greene, London. (probably by inheritance from his aunt, Margaret Chinnery's heir). **March 8, 1899**, Algernon Greene sold to Thomas Agnew & Sons, London
1899–1900, at Thomas Agnew & Sons, London (stock no. 8808)
April 5, 1900, Charles S. Routh purchased from Thomas Agnew & Sons
1905, Sale, «100 Paintings by Old Masters», Galerie Sedelmeyer, Paris (no. 72)
May 16, 1907, Sale, «Vente Sedelmeyer,» Galerie Georges Petit, Paris (no. 251). Purchased by A. C. Dufayel
1907–?, Collection of A. C. Dufayel
ca. 1915–ca. 1919, Collection of Charles Sedelmeyer, Paris
ca. 1939, Collection of Tomás Harris, Spanish Art Gallery, London
ca. 1947–1975, Wildenstein Gallery, New York
1975, IU Art Museum purchased from Wildenstein

III. Spoliations Reports Glasgow Museum

1. France (Burgundy), late 15th century

Alexander the Great receiving the submission of three kings

Materials: Wool

Dimensions: 11ft 8in x 17ft 9in

Acquisition: –

Reference: 46.88

Provenance M. Ledoux; acquired by Burrell from Maurice Harris on or before 24 December 1947.

Questions in the operative period When did this enter Ledoux collection? When was it acquired by Harris?

2. France/Flanders, late 15th or early 16th century

Parc aux cerfs (Deer Park)

Materials: Wool and silk

Dimensions: 11ft 3in x 13ft 1in

Acquisition: –

Reference: 46.132

Provenance

Chilham Castle, Kent (see 'Country Life' article, 1924); acquired by Burrell from the Spanish Art Gallery on or before 12 April 1933.

Questions in the operative period When did the Spanish Art Gallery acquire this, and from whom?

3. France/Flanders, late 15th or early 16th century

Parc aux cerfs (Deer Park)

Materials: Wool and silk

Dimensions: 11ft 8in x 13ft 10in

Acquisition: –

Reference: 46.133

Provenance

Chilham Castle, Kent (see 'Country Life' article, 1924); acquired by Burrell from the Spanish Art Gallery on or before 12 April 1933

Questions in the operative period When did the Spanish Art Gallery acquire this, and from whom?

4. Flanders (Brussels), early 16th century

The Triumph of the Madonna

Materials: Wool and silk

Dimensions: 13ft 4in x 26ft 10in

Acquisition: –

Reference: 46.117

Provenance

In the chapel at Bramshill, together with the upper half of another similar one; sold at Sotheby's sale, March 1931; acquired by Burrell from the Spanish Art Gallery on or before 24 September 1936.

Questions in the operative period Did Spanish Art Gallery purchase this directly at 1931 sale? If

not, who did and where was it?

5. 5. Switzerland, 3rd quarter of the 15th century

The Dishonest Miller

Materials: Wool and linen

Dimensions: 3ft x 3ft 6 1/2in

Acquisition: –

Reference: 46.43

Provenance None recorded; acquired by Burrell from the Spanish Art Gallery by November 1936.

Questions in the operative period Where was this before 1936?

1. [Cybermuseum gallery](#)

INCONNU ÉCOLE ITALIENNE, XVIIe siècle

Autrefois attribué à Nicolas Poussin

Auguste et Cléopâtre

Huile sur toile, 145 x 195.2 cm

Acheté en 1953

No. 6092

Provenance:

? Palais Barberini, Rome (selon une étiquette sur le châssis). Collection particulière, Angleterre, depuis v. 1870. Tomas Harris Ltd., Londres, à partir de 1938. Vente anonyme, Sotheby's, Londres, 21 juillet 1948, no. 814 (lot Harris), non vendu. Acheté de Thomas Harris Ltd. en 1953.

V. [The Fitzwilliam Museum](#)

Carrillo, Eduardo, Spanish *The Mass of St. Gregory*

Technique Description tempera? on panel

Dimensions height: 55.9 cm width: 38.7 cm

Provenance given: The Friends of the Fitzwilliam Museum 1910 (Filtered for: Paintings, Drawings and Prints) Painted for Alonso Ruiz de Cavala, c. 1480, priest of the church of Torrico, Toledo province, Spain, where it hung from about this time; with the Spanish Art Gallery, London (Lionel Harris), 1910; on loan from them October 1910, and subsequently purchased by the Friends of the Fitzwilliam Museum

VI. [Maison des Arts. Leading Fine Arts Agents & Dealers in Monaco](#)

GIULIO CESARE PROCACCINI

(Bologna, 1574 – Milan, 1625)

The Capture of Christ

(ca. 1612-1620)

Oil on canvas, 210,8 x 142,2 cm

Signed lower left: G.C.P.

Provenance: Possibly Abraham Darby sale, Christie's, London, 8 June 1867, lot 99, as Giulio Cesare Procaccini Christ Led to Calvary, bought Cox; Tomás Harris, London, 1937 (photo in Witt Library, London); Private collection, Barcelona, by 1945 (see Literature); Piero Corsini & Maison d'Art, Monaco, by 1997, and with Agnew's, London, (Millenium Exhibition, 2000, no. 6).

VII. [Museum of Fine Arts, Boston](#)

Saint Francis

about 1640–45

Francisco de Zurbarán, Spanish, 1598–1664

207.0 x 106.7 cm (81 1/2 x 42 in.)

Oil on canvas

Object is currently not on view

Zurbarán was renowned as a painter of large-scale religious images, greatly in demand for churches and monasteries throughout Spain and the New World. Zurbarán's colors are restrained and his compositions rigorously simple; this austerity, combined with precise detail and strong, theatrical lighting, gives his sacred figures an intense, almost mystical presence. This image may, in fact, represent a vision reportedly seen by Pope Nicholas V two hundred years after Saint Francis's death in 1226: the undecayed body of the saint standing in his burial crypt as though living.

Museum of Fine Arts, Boston Herbert James Pratt Fund, 1938

Accession number: 38.1617

Provenance/Ownership History:

Please note: The history of ownership is not definitive or comprehensive, as it is under constant review and revision by MFA curators and researchers. 1823, acquired in Madrid by William à Court (b. 1779 – d. 1860), 1st Baron Heytesbury, Heytesbury House, Wiltshire [see note 1]; by descent within the family to Margaret Anna (d. 1920), Lady Heytesbury; April 27, 1926, Lady Heytesbury estate sale, Hampton and Sons, Heytesbury, lot 1358, sold for £21. 1931, with Tomás Harris, Ltd., London [see note 2].

By 1935, Julius Böhler, Böhler and Steinmeyer, Lucerne [see note 3]; 1938, sold by Böhler and Steinmeyer to the MFA for 02.50. (Accession Date: November 10, 1938)

NOTES:

[1] See Martin S. Soria, *The Paintings of Zurbarán: Complete Edition* (London: Phaidon, 1953), p. 179, cat. no. 184. William à Court was ambassador to Spain from 1822 to 1824.

[2] The MFA painting was exhibited at Tomás Harris, Ltd., London, in 1931 («Old Masters by Spanish Artists,» June 1931), though whether Harris owned it, or it was on loan from Böhler (see below, n. 3), has not been determined.

[3] Julius Böhler lent the painting to the exhibition «Alte und neue spanische Kunst» (Kunstverein, Hamburg, August-September, 1935), cat. no. 27. When asked about its provenance, Fritz Steinmeyer wrote (letter to the MFA; November 25, 1938) that the firm had bought it in 1927 from an English dealer, who had acquired it from a French private collection. Two other paintings by Zurbarán, also included in the Heytesbury sale of 1926, are documented as being owned by Böhler in 1927. However, because the MFA painting is not known ever to have been in a French collection, Steinmeyer's information is, at least in part, erroneous. According to Juan Antonio Gaya Nuño, *La Pintura Española fuera de España* (Madrid, 1958), p. 344, cat. no. 3107, the MFA painting was purchased at the Heytesbury sale in 1926 by Tomás Harris, who sold it in 1931 to Böhler and Steinmeyer. This has not been substantiated, however, and the painting's provenance between 1926 and 1935 remains unclarified.

VIII. Spoliations reports The Courtauld Gallery

1. Giovanni Battista Tiepolo *Holy Family with Saint Joseph reading*

Materials: Pen and ink & wash

Dimensions: 28.5 x 21.5

Acquisition: Bequeathed as part of the Princes Gate Collection, 1978

Reference: D.1978.PG.159

Provenance

Anon. sale, Sotheby's, 31 May 1932 (16) Tomás Harris, London C.R. and A.P. Rudolf, sale, Sotheby's, 2 November 1949 (39) where acquired through Colnaghi by Seilern

Questions in the operative period Where was this drawing between 1933-45?

2. Giovanni Battista Tiepolo *Holy Family with Saint Joseph reading*

Materials: Pen and ink & wash

Dimensions: 28.5 x 21.5

Acquisition: Bequeathed as part of the Princes Gate Collection, 1978

Reference: D.1978.PG.159

Provenance

Anon. sale, Sotheby's, 31 May 1932 (16) Tomás Harris, London; C.R. and A.P. Rudolf, sale, Sotheby's, 2 November 1949 (39) where acquired through Colnaghi by Seilern

Questions in the operative period Where was this drawing between 1933-45?

3. Jacopo Tintoretto (Jacopo Robusti) Study for an angel in 'The Resurrection'

Materials: Graphite

Dimensions: 27.2 x 18.2

Acquisition: Bequeathed as part of the Princes Gate Collection, 1978

Reference: D.1978.PG.101

Provenance Sir Joshua Reynolds, Tomás Harris, by whom sold to Savile Gallery, London; Alfred Scharf, London from whom acquired by Seilern in 1949

Questions in the operative period Where was this drawing between 1933-45?

1. [Artist Spanish \(Catalan\) Painter, second quarter 15th century](#)

The Virgin

Tempera and oil on wood, gold ground

Overall 18 3/4 x 15 7/8 in. (47.6 x 40.3 cm)

Gift of Walter C. Baker, 1952

Accession Number 52.35

Provenance[Tomás Harris, London]; [Adam Paff, New York, d. 1932]; [Joseph Brummer, New York, 1932]; Mr. and Mrs. Walter C. Baker (1932–her d. 1946); Walter C. Baker, New York (1946–52)

1. [The fitzwiliam museum](#)

Eliezer and Rebecca

Poussin, Nicolas [*ULAN info: French artist, 1594-1665*]

oil on canvas

Dimensions height: 96.5 cm width: 138 cm

Date 1660 to 1665

Provenance bought: [Blunt, Anthony](#) 1984? Painted for Cassiano dal Pozzo (Blunt) but if Mahon's very late date is correct then it must have been painted for his younger brother, Carlo Antonio dal Pozzo, who was a close friend of Poussin; Private collection, Ireland; ? Calonne, sold Skinner and Dyke, London, 28 March 1795, lot 15; ? E. Perfect (anonymous) sale, Christie's, London, 8 July 1929, lot 73, bt. Duits, London from whom acquired 1933 by Anthony Blunt (when he was told that it came from the Galton Collection, Hadzor Hall, Cheshire) but he thought it more probable that the painting was that which Duits bought at Christie's in 1929

1. Museo Lázaro Galdiano

Nº Inventario 3200

Colección MARFILES Y HUESO

Autor/ Título **Arqueta prismática de marfil**

Cronología XII

Escuela Española

Lugar de producción España

Material Marfil, madera, oro, cobre

Técnica policromado, atauriqueado, cincelado y dorado

Dimensiones 34 x 18,5 x 11 cm. Localización SALA II

* Ficha técnica tomada de CAMPS CAZORLA, Emilio en **Inventario del Museo Lázaro 1948 – 1950**

Esta magnífica pieza perteneció a Lionel Harris, siendo adquirida por D. José Lázaro Galdiano en París.

Estuvo en la colección Plandiura de Barcelona y en la Spanish Art Gallery de Londres.

Erróneamente COTT la sitúa en el Museo de Arte de Barcelona, porque seguramente la encontró en un inventario de Plandiura que, como es sabido, legó casi toda su colección al Museo de Arte de Cataluña. FERRANDIS (1940) lo sitúa correctamente en la colección Lázaro, de París, aunque duplica su referencia (nº 32 y nº 149) al no

detectar que había pertenecido anteriormente a Michel Boy, por quien fue vendida en 1905 (nº 297 del Catálogo G. Petit, con atribución “oriental siglo XV”).

En el interior muestra varios sellos de las Aduanas francesas y una etiqueta correspondiente a la Exposición de arte musulmán de Munich, en 1910, donde figuró con el nº 8, siendo entonces su expositor la Spanish Art Gallery de Londres.

XII. Spoliation reports Lists of works with incomplete provenance during the period 1933 – 1945 York Art Gallery

Juan de Valdés Leal

A Jesuit Conversion, also called An Allegory of the Crown of Life, An Allegory of Salvation and An Allegory of Repentance

Materials: Oil on canvas

Dimensions: 127 x 95.3

Reference: 810

Provenance Provenance uncertain before 1938; Spanish Art Gallery (Tomas Harris), 1938, bought FDLG.

Questions in the operative period Where was the work between 1933 and 1938?

XIII. <http://cybermuseum.gallery.ca/>

LEONARDO, Jusepe (1601-1652?) Spanish *St. John the Baptist*

Oil on canvas; 152.4 x 112 cm; 148.5 x 109 cm (painted surface) Purchased in 1937

No. 4292

Provenance:

Count Pedro Daupias (label on back), Lisbon and Paris (his sale, Galerie Georges Petit, Paris 16-17 May, 1892, lot 24. Unidentified private collection, England. Tomás Harris, London, before 1937. Purchased from Tomás Harris in 1937.

XIV. *Retablo El Monasterio de Santa Ana de Tendilla, (Guadalajara)*

«El retablo desapareció, pues, antes de 1845. Desconocemos las manos por las que pudo pasar hasta nuestro siglo. Los datos conocidos por el Art Museum de Cincinnati (Ohio, USA) son que en 1915 estaba en la Spanish Art Gallery de Harris en Londres, lo poseía French and Co. de Nueva York en 1935, fue vendido al americano Charles Deering, industrial y aficionado al arte quien lo instaló en su palacio de Maricel (Tarragona) hasta que se fuera en 1921. Deering lo revendió de nuevo a French and Co. y en 1953 fue adquirido definitivamente por el Museo.

En 1935 se había exhibido en el Brooklyn Museum de Nueva York. Max J. Friedlander lo cita dentro de los 14 volúmenes de su «Early Netherlandish Painting» editados inicialmente en 1935. Friedlander no proporciona foto alguna pero describe exactamente el retablo con el número 173 del catálogo de Jan Sanders van Hemessen «an altarpiece with many panels, in the centre *Christ on the Cross*» and *Saint Jerome*»

pero no indica más datos acerca de su origen (salvo expuesto en Art Market, Londres, Th. Harris) o paradero («desconocido» en su opinión).»

1. [Full text of «The Burlington magazine»](#)

Retablo aragonés propiedad (?) de la *Hispanish Art Gallery* y descrito por Tancred Borenius, «An early Spanish Retablo», The Burlington Magazine for Connoisseurs, Volume XLI Number CCXXXII CCXXXVII. July December, 1922:

COMPLETE quattrocento retablos are rarely seen outside Spain. The one here reproduced by kind permission of Mr. Lionel Harris The present altarpiece, which originally was in a church at the little town of Barbastro, an episcopal see in «Eastern Aragon, displays clearly enough in a general way its affinity to the work of the Catalan school of the end of the quattrocento. The nearest parallel to which I can point is,

perhaps, Jaime Huguet's Retablo de Santa Julita in San Quirce de Tarrassa ' ; but the painter of Mr. Harris's polyptych has individual characteristics of style, among which may be mentioned the application of colours in flat washes, a positive note of vermilion being frequently echoed in the scheme of colour. Of early Spanish Church

furniture(...) [Plate], is a typical and well- preserved example of this characteristic class.

XVI.<http://www.iemed.org/.pdf>

La Nao de Mataró, que procedía de la ermita de San Simón, situada cerca de Mataró.

«Es uno de los más antiguos del mundo y reproduce una nave mercante mediterránea de la baja Edad Media. En referencia a su origen más probable, se le denomina modelo de Mataró.

Aparentemente fue fabricado en el siglo XV, aunque durante mucho tiempo se ha ignorado su antigüedad exacta.

No obstante, la madera de la quilla se ha analizado recientemente mediante carbono 14 y se ha establecido que el modelo fue fabricado entre 1456 y 1482.»

(...)

No se conoce con exactitud dónde estuvo el modelo antes de su desaparición de España. Existen dos teorías al respecto. Según una de ellas fue puesto en venta por un anticuario barcelonés llamado Calavar.⁵ Según la otra, pasó a manos de una acaudalada familia española.⁶

Lo más probable es que el anticuario londinense Lionel Harris adquiriera el modelo en España alrededor de 1920. Harris era propietario de un negocio de antigüedades especializado llamado «The Spanish Art Gallery». Al parecer, no pudo encontrarle un comprador en Londres y en 1927 se lo cedió en depósito a Julius Böhler, un anticuario de Munich.»

XVII. [Spoliation reports Search results for British Library](#)

- [Image of David in prayer](#)

Cuttings from illuminated manuscripts; 14th-15th century (manuscript)

Materials:

Acquisition: Accepted by HM Treasury in lieu of inheritance tax from the estates of Miss Violeta Harris and her sister, Mrs Conchita Wolff, and allocated to the British Library through the National Art-Collections Fund, 1992

Reference: Add. MS 71117-71119

Provenance Formerly owned by Miss Violeta Harris (1898-1989), who apparently purchased them soon after World War II through her brother, Tomas Harris, managing director of the Spanish Art Gallery in London.

Other fragments from the same manuscript as Add. MS 71117 are in the Rijksmuseum, Amsterdam

XVIII. Lists of works with incomplete provenance during the period 1933 – 1945 Victoria & Albert Museum

Virgin and Child; 1390-1410

Materials: Cream-coloured marble with traces of gilding

Dimensions: h. 70.6 cm

Acquisition: Bought by the V&A from Sotheby's London, 12 June 1941, lot 157 (£270)

Reference: A.17-1941

Provenance The Spanish Art Gallery, London (purchased by the owner, Mr Tomas Harris in France). Sold at Sotheby's sale in 1941

Questions in the operative period Date and details of acquisition by Mr Tomas Harris

XIX. Spoliation reports Search results for National Galleries of Scotland

Jacopo Tintoretto (Jacopo Robusti; 1518 – 1594). Studio *A Venetian Family Presented to the Virgin and Child by St Lawrence and an Unidentified Bishop Saint*, c.1570-75

Materials: Oil on canvas

Dimensions: 233.7 x 173.2

Acquisition: Purchased from Tomás Harris, 1952

Reference: NG 2161

Provenance 1st Lord Clive, Powis Castle, by 1771 by descent to the 4th Earl of Powis and Viscount Clive, at Walcot; sold from there by Harrods, 24 July 1929, Walcot Sale, lot 753 where bought by Tomás Harris, who owned it until at least 1935 *[possibly: Luzern, Kunsthandel A.G. (F. Steinmeyer)] *Tomás Harris, by 1952 *from whom purchased by the Gallery in that year

Questions in the operative period

Did Tomás Harris indeed sell the painting to Kunsthandel A.G. (F. Steinmeyer) in Luzern only to reacquire it later? It is catalogued as the property of the latter in Erich von der Bercken, *Die Gemälde des Jacopo Tintoretto*, Munich, 1942, p.114.

XX. Spoliation reports Search results for National Galleries of Scotland

Daddi, Bernardo (active by 1327 – died 1348)

A Triptych with the Crucifixion, with the Nativity and the Virgin and Child Enthroned with Saints in the Wings, dated 1338

Materials: Tempera, gold and silver on panel

Dimensions: 53.5 x 28 (centre panel); 58 x 15.5 (left wing); 57.5 x 15.2 (right wing)

Acquisition: Purchased from the Spanish Art Gallery, 1938

Reference: NG 1904

Provenance W. Fuller Maitland Collection, Stansted Hall, by 1854, by whom sold to R. Langton Douglas, c.1907 with Julius Böhler, Munich, by 1917 with the Spanish Art Gallery, London, by

1938 * from whom purchased by the Gallery in that year.

Questions in the operative period No source or date of acquisition by the Spanish Art Gallery

XXI. Spoliation reports Search results for Fitzwilliam Museum

1. Nicolas Poussin *A study for 'The Massacre of the Innocents'*

Materials: Red chalk

Dimensions: 71 x 84 mm irregular

Acquisition: Given by the Executors of Professor Anthony Blunt, 1985

Reference: PD.1-1985

Provenance No provenance before Blunt

Questions in the operative period Where between 1933-1945? From where and when acquired by Blunt?

2. Francesco Allegrini *Moses striking the rock*

Materials: Pen and brown ink and graphite

Dimensions: 176 x 262 mm

Acquisition: Given by an American private collector, in honour of Dr Jennifer Montagu, through the American Friends of Cambridge University

Reference: PD.38-1991

Provenance Anthony Blunt; private collector

Questions in the operative period Where between 1933-1945? From where and when acquired by Blunt/private collector?

XXII. Spoliation reports Search results for Glasgow Museums

1. . Flanders (Brussels), early 16th century *The Triumph of the Madonna*

Materials: Wool and silk

Dimensions: 13ft 4in x 26ft 10in

Acquisition: –

Reference: 117

Provenance In the chapel at Bramshill, together with the upper half of another similar one; sold at Sotheby's sale, March 1931; acquired by Burrell from the Spanish Art Gallery on or before 24 September 1936.

Questions in the operative period Did Spanish Art Gallery purchase this directly at 1931 sale? If not, who did and where was it?

2. France/Flanders, late 15th or early 16th century

Parc aux cerfs (Deer Park)

Materials: Wool and silk

Dimensions: 11ft 3in x 13ft 1in

Acquisition: –

Reference: 46.132

Provenance Chilham Castle, Kent (see 'Country Life' article, 1924); acquired by Burrell from the Spanish Art Gallery on or before 12 April 1933.

Questions in the operative period When did the Spanish Art Gallery acquire this, and from whom?

3. France/Flanders, late 15th or early 16th century *Parc aux cerfs (Deer Park)*

Materials: Wool and silk

Dimensions: 11ft 8in x 13ft 10in

Acquisition: –

Reference: 46.133

Provenance Chilham Castle, Kent (see 'Country Life' article, 1924); acquired by Burrell from the Spanish Art Gallery on or before 12 April 1933

Questions in the operative period When did the Spanish Art Gallery acquire this, and from whom?

XXIII. [Spoliation reports Search results for York Art Gallery](#)

Juan de Valdés Leal *A Jesuit Conversion, also called An Allegory of the Crown of Life, An Allegory of Salvation and An Allegory of Repentance*

Materials: Oil on canvas

Dimensions: 127 x 95.3

Reference: 810

Provenance Provenance uncertain before 1938; Spanish Art Gallery (Tomas Harris), 1938, bought FDLG.

Questions in the operative period Where was the work between 1933 and 1938?

XXIV [Patrimonio aragonés en el Museo de Pontevedra .pdf](#)

Las primeras obras que debemos considerar, por ser cronológicamente las más antiguas, son dos tablas de mediano formato (80'5 x 48'5 cm.), procedentes de la predela de un retablo, en las que se representan la Ascensión de Cristo y Pentecostés. Fueron donadas al Museo en 1966 por uno de sus más generosos mecenas, Antonio Pastor de la Meden, quien se las había comprado a Mr. Tomas Harris **5**. Vienen siendo atribuidas al denominado por Ch. R. Post, a partir de la presencia de obras suyas en la iglesia zaragozana de Torralba de Ribota, Maestro de Torralba **6**, pudiendo fecharse su ejecución, a tenor de sus particularidades formales, muy en consonancia con las pautas del «estilo internacional» (figuras elegantes, de perfiles muy cuidados; cromatismo muy vivo, de gran efectismo; rostros uniformes, escasamente expresivos, etc.), en torno a 1420-1430 (p. 124)

[Bowes Museum: Spoliation Report](#)

The Torralba master, 15th century Spanish: Christ standing at the tomb

Materials: Panel

Dimensions: –

Acquisition: –

Reference: 1972.

Questions in the operative period Where was it between 1933 and 1945?

xxv **[Expolios en la Alcarria](#)** (web archivada en Wayback Machine)

Autor: Eliah Meyer, fragmento de «*Smog in the eyes*»: Informes inclasificables del espionaje inglés

Foto de portada: Indro Montanelli en la guerra de España

Publicado el 16/02/2010 20:53. [Archivado en Wayback Machine.](#)